

PRICE 15 CENTS

THE GLORIOUS 4th

OCTOBER 5, 1918

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE



PRIVATE PEAT
Star in "Private Peat"
Paramount and Arctcraft Special

NOW—ALL TOGETHER! THE GLORIOUS 4th



THERE is a laugh in every sub-title of the Paramount-Flagg Comedies. Flagg is a humorist as well as an artist, and he wrote all the captions. Some specimens:

"A Pacifist sees pink until he's kicked hard enough to see red."

"I'm as independent as a man in Class 1-A."

"Independence is like your appendix. You don't know you have it until you've lost it."

"From now on I'm not even going to brush my own teeth if I don't want to."

"The Hun is saying things. But it's in a dying language, so we won't quote him."

"Romance in real life is so apt to take you out of your own class."

The comedies are as clever as the captions, and people are going to laugh at them. Will it be your people or somebody else's?

Comedies with "Self-Starter" Advertising

EVERY time you take a walk you are faced with the name of James Montgomery Flagg. You see it on magazine covers on every newsstand you pass. You see one of his thirty-three Government posters every time you go on the streets. The name of James Montgomery Flagg has been hammered at the American people for years, and just now it is being hammered harder than ever.

The exhibitor who shows the Paramount-Flagg Comedies is going to cash in on that advertising. All he has to do is to announce them, and click! this gigantic "self-starter" advertising will automatically send people to his theatre.

Remember they are not animated drawings. They are thoroughly funny satires on the amusing things about people you know, they are acted by extremely capable casts, and they are written by Flagg himself. The first three are:

"HICK MANHATTAN"
"ROMANCE AND BRASS TACKS"
"INDEPENDENCE B'GOSH"

Produced by Town and Country Films, Inc.

JACK EATON

ELTINGE F. WARNER

Directed by Martin Justice

Released by



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. B. DE MILLE Director General



DRAMATIC MIRROR

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MAURICE TOURNEUR PRODUCTIONS

desires to thank the various distributors, exhibitors and open market exchanges for their offers for the rights to their first independent production,

"SPORTING LIFE"

and announce that the picture will not be sold on the open market because they have accepted the unusually attractive offer made by Mr. Adolph Zukor on behalf of the Artcraft Pictures Corporation for the exploitation rights to the United States and Canada.

The compliment, shown Mr. Tourneur by the Artcraft in offering a sum greater than that offered by any other organization, added to the fact that in arranging for "SPORTING LIFE" they are taking over for the first time in their history a pro-

duction made by an outside producer, was irresistible.

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

Mr. Tourneur affirms his belief in the open market and announces that the second Maurice Tourneur production will be ready shortly for distribution throughout the world.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—WEST FORT LEE, NEW JERSEY

HILLER & WILK, Inc., Selling Agents

912 Longacre Building, New York



NOW—ALL TOGETHER! THE GLORIOUS 4TH

WHEN Generalissimo Foch fixed up that little affair for the American army at St. Mihiel he told General John J. Pershing what he wanted done and when he would like to have it finished.

General Pershing made his arrangements accordingly. He talked over the plans for the party with his fellow boche busters and asked them to relay the news to the various battalion commanders along the line.

There was much speculation then, you may imagine, as to how the honors would fall. Which regiments would be chosen for the first line and which for the second? Which of the boys had proved themselves best fitted for the charge and which of them could work to better advantage in the rank of the reserves?

WHEN GENERALISSIMO McADOO laid out the campaign for the Fourth Liberty Loan—"the Glorious Fourth" as it is going to be known when the history of all the Liberty Loan drives is written—he also talked over the plans with his generals, and again the question came up as to which of the various units that had carried the three previous campaigns through to success were entitled to the front line positions in the new drive.

Evidently the records of the other drives played a great part in that conference, for we find that the Generalissimo has moved up the Allied Theatrical Interests to the first line. They are practically to lead the charge; will lead it, in fact, in the Metropolitan district. Their loyalty and their enthusiasm has been rewarded and their great opportunity has been given them.

THE MANAGERS and the actors have occupied a difficult position in this war. At the outset they were considered a handicap rather than a help. In both London and Paris they were unceremoniously asked to retire far to the rear, take their seats and keep as quiet as possible until the trouble was over.

Naturally, they objected, but though their protests were heard they were not heeded—not, at least, until there was a sudden demand for their services. The boys at the front grew restive and homesick and unhappy. They needed cheering. A gloomy man will fight doggedly, but not spiritedly. A homesick man, out of contact with the world and the people he is fighting for, begins to wonder whether the game's worth the candle. And the people at home, brooding over the absence of their men at the front, with nothing left them to take their minds off themselves and their country's danger, grew sullen and angry and socialistic.

Then the various high commands took another hint from the enemy that had made the psychology of war a forty-year study. They recalled the players to their appointed tasks of cheering the multitude and boosting the morale of the people. There was much traveling of entertainers back and forth between the capital cities and the billets of the fighting forces. The theaters were opened and the gayest

By BURNS MANTLE

Says Generalissimo McAdoo to General Albee, "Go to It!" and the Biggest Drive Is On with Theaters Leading the Charge

of shows were encouraged. Where money was lacking the governments furnished it. Soon a new spirit and a finer enthusiasm began to manifest itself. Men on leave, taking their bit o'cheer at the 'alls, swelled with the pride to which heroes are

entitled and roared with the unconquerable laughter of a fun loving people at the humors of the great adventure, and went back to the trenches better men and better fighters for the experience.

IN AMERICA we profited from this experience of our allies. Still, for long after we entered the war there was a certain challenge in the air respecting amusement industries. Were they really helpful, or were they not? Was it right for comedians to make merry while there was a war on? Or for a warring people to spend any part of its money for amusements?

Then came the Liberty Loan drives, the Red Cross drives, the Y. M. C. A. needs and the hundred and one charities that cried aloud for the help of the players and the managers, and the theater began to take its rightful and most helpful place in the wartime scheme of things.

Its biggest triumph came in the last Liberty Loan campaign. When that drive started the amusement industries were given a Class B rating and put down near the bottom of the list. Through the theaters, members of the national committee in charge of the drive generously predicted, some twenty or thirty million dollars might possibly be raised. The metropolitan district, they thought, would probably contribute half of that sum.

The totals, my friends, were SIXTY-FIVE MILLION DOLLARS for the country at large and THIRTY-THREE MILLIONS, SIX HUNDRED THOUSAND for the New York district.

And at the finish of that drive the theaters were advanced to Class A.

Then came the Red Cross campaign and the Amusement Interests cheerfully contributed FIFTY MILLIONS.

Which, if you are eager to know, is one of the reasons the Amusement Industries are brigaded with the first-line troops in this new drive.

ONE HUNDRED MILLION DOLLARS is what they are going to get this time—ONE HUNDRED MILLION for all the theaters of the country and FIFTY MILLION of that in New York alone!

They are going to administer the coup de grace, otherwise known as the final quietus, to the last lingering doubt of their proper standing in this warring country of ours, and administer it so effectively it will never raise its blooming head again.

Every producer, every manager, every actor, every agent is on his toes and eager for the issue, and General Albee and his lads will go through just as surely as General Pershing and his lads went through at St. Mihiel. Working together there is nothing that can stop them. Now—*All together!* The Glorious 4th

DRAMATIC MIRROR, Inc.

H. A. WYCKOFF, President.

R. M. VANDIVERT, Vice-President.

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Los Angeles, 430 S. Broadway, Wm. G. COLVIN, Manager.

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THE MIRROR

LOUIS R. REID, Managing Editor

Duty for All to Subscribe to Fourth Liberty Loan

THERE are some duties so clear to the reasoning mind that it might appear, to many of us, superfluous to insist upon the performance of them. It is the saying of moralists that if we wish to be perfect we have nothing more to do than perform the ordinary duties of the day well. The obvious and the easy, therefore, are always at hand for us to undertake each morning when we open our eyes, if we would be "heroes in the strife."

Can you conceive of a nobler, simpler duty than that of subscribing to this Fourth Liberty Loan? Non-travelled Americans are at length realizing that we are in this terrible war to the limit of all possible human demands. Our army over there is growing by the hundred thousand; the daily casualty list in the papers here is lengthening. Winter is near at hand and the Allies are still a long way from the German frontier. Day by day, however, the task of beating the Germans is becoming simplified. In the homely language of the street "the Hun is on the run," but it must be some time, and there must be more terrible fighting before the Stars and Stripes flutters over Berlin.

We who are not doing the fighting must provide the sinews of war. Our boys are fighting and dying that our women may be saved from dishonor and that this land may be kept safe and free forever. This is America's battle for liberty as much as any other country's. Now that we see our own maimed and wounded on the streets, and in our hospitals, this fact should strike home to every heart.

And it is evidently doing so. There are no kindlier-hearted people on the earth than those of the stage and the amusement field generally and past and current records show that both in Europe and here at home they are bending their utmost energies to the common task of our times: the defense of civilization. They are giving and doing all they can.

But there must be no relaxation of effort. We must "perform the ordinary duties of the day well." It is just as much our duty to subscribe to this the glorious Fourth Liberty Loan as to minister to the human needs of our family, our neighbors, or ourselves. Humanity and patriotism alike call on us.

The more we do, and the more we spend, the sooner shall we take Berlin, as we will and must.

...

The Screen, Aside of Its Popular Aspects, Is Greatest Agency in America's Musical Uplift

WHEN, several decades hence, students of comparative history should look backward and ferret out the sources of their superior enlightenment, and analyze those influences which most furthered their advance, it will be found that the animated screen was the factor most potent in bringing about the standards attained.

It does not require the gift of prophecy to put to the credit of the kinetoscope the credit for the musical culture that will, in the nearing future, put this country not only on a par with musical Europe (taking not into consideration present day war dissonances), but far in the forefront of them all.

With conditions as they exist to-day as the basis for this pre-picture of to-morrow, we find that every city of approximately ten thousand inhabitants in Italy and Germany has its own opera house, where opera and concerts are regularly given, often with world stars as "guest" performers in the cast. Symphonic organizations, too, are part of the web and woof of life in most of these cities.

Of resident opera in America there is none, aside of those well-established exceptions in the two largest cities of the country.

Here it is where the picture palace, in its new development, assumes a significant position in America's musical uplift. Already every city of metropolitan aspects in this broad, wide land of ours has its photoplay theaters patterned after the model Samuel L. Rothapfel set at the Strand and since has amplified, especially in introducing *mise en scene* in keeping with *motif* of picture and song, at his Rialto and Rivoli.

In these houses, primarily dedicated to cinema art, one now hears only superlative training, ensemble singing that is not excelled by oratorio organizations in its perfect blending, organists who once deemed it beneath dignity to fondle keys and adjust stops anywhere except in churches, and orchestral leaders whose careers have been linked with the world's foremost operatic and concert institutions.

Surely, those who can see beyond the screen, with a kindly concern for future generations in their hearts, see great visions.

...

Walter J. Kingsley, Vaudeville's Greatest Authority, Now Regular Mirror Writer

AMPLIFYING its staff of authorities dealing with every phase of the great realm of amusement, THE MIRROR has added Walter J. Kingsley to its list of writers.

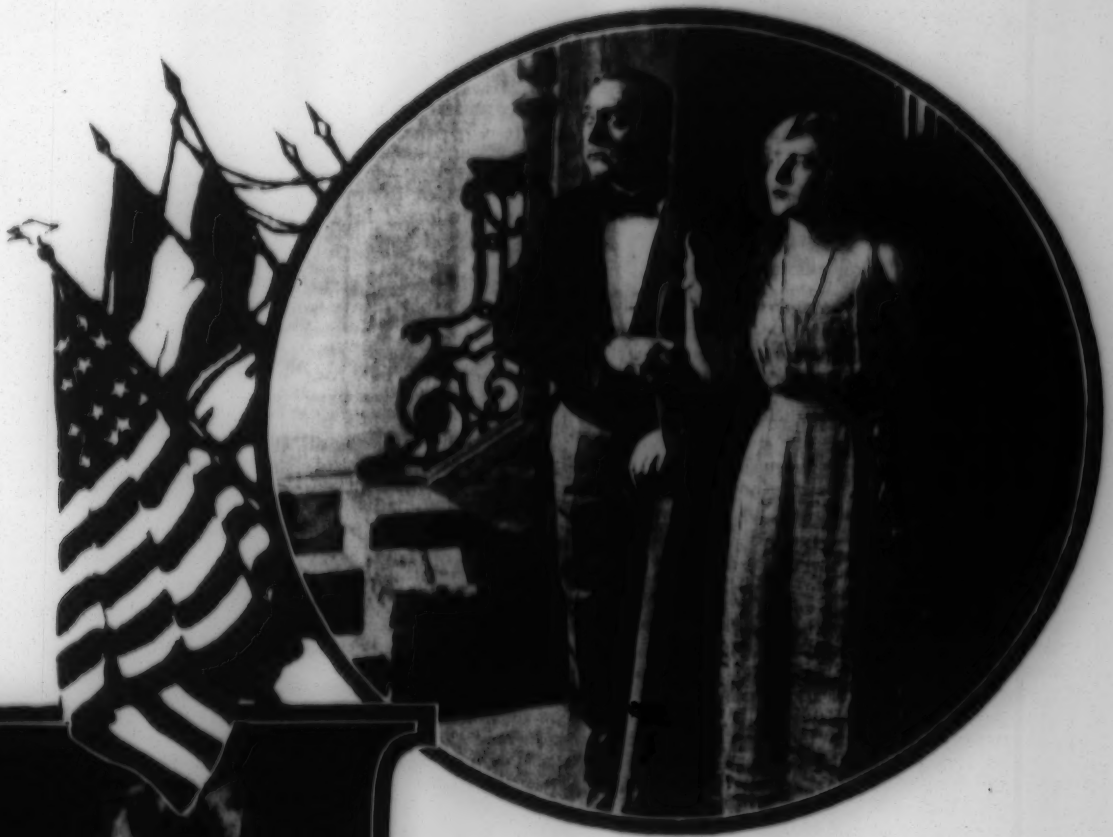
Mr. Kingsley, as all in any manner affiliated with theatrical enterprise know, is today the greatest publicist of vaudeville.

For a decade Mr. Kingsley's facile pen has graced the amusement columns of the dailies and emblazoned many a Sunday "sup" page with virile and vivid verbiage, thereby edging into fame the careers of a score of the great headliners of today, whose light was hidden under a bushel until Walt J. overturned said bushel with a deft simile or a booming apostrophe.

THE MIRROR takes pride in announcing that one of the pegs in its family hall-tree is reserved for Mr. Kingsley's hat.

PLAYS THAT HELP SELL LIBERTY BONDS

*Emmett Corrigan and Violet Heming
adroitly combat each other as master spies
in "Three Faces East." Mr. Corrigan is
the mysterious German Boelcke, while
Miss Heming is the English girl who
traps him*



*Shelley Hull and Effie Shannon
are the only players in "Under
Orders," but their skill and ver-
satility are quite sufficient to
effect splendid illusion*

*Marjorie Rambeau in "Where
Poppies Bloom," has difficulty in
explaining to Pedro de Cordoba
the presence of a German uni-
form in her home*



SOLDIERS GROWING INDEPENDENT OF BROADWAY FOR AMUSEMENT

Now Are Able to Furnish Most of the Entertainment in Liberty Theaters and Delighted With the Opportunity

RECENTLY a big, jolly American soldier declined his furlough. When questioned by the astonished commanding officer, he explained his reason for not wanting to leave camp.

"What's the use of going to all the bother of hunting for a good time when I can stay right here and be sure of having it rehearsing with the boys?" he answered.

The commanding officer ceased to be astonished. Instead, for the first time he fully realized the significance of the system of teaching the boys to amuse themselves built up by the Liberty Theater Division of the War Department, Commission on Training Camp Activities, and the relief from the monotony of camp life the dramatic work was giving his large community of men isolated from their normal means of recreation.

The Commission has been in existence since last June. It has placed in fifteen training camps dramatic directors of high standing, who have entered into the movement with zest and enthusiasm. Their aim is to organize groups of performers who will carry their work overseas, where relaxation is so badly needed and so hard to obtain.

When a soldier enters camp he is required to "describe any talent he has for furnishing public entertainment." The dramatic director has access to these statements, and from them he secures the men he needs for his work.

The director starts his work with the old-fashioned "stunt party." At first some of the men are bashful about getting up on the platform, but they are quick to follow in the lead of the bolder ones, and before the evening is over every one is contributing his mite to the show. Next come some minstrels and vaudeville performers. The bills of the latter

contain all the big time and small time acts one would see in a city theater. These are followed by the more pretentious musical and dramatic productions.

This spirit of willingness on the part of the soldiers is a big factor in making less necessary the so-called theatrical units in the camps, for wherever the soldier who has formerly been an actor goes he is always willing to do his best to entertain his comrades in arms. It is the hope of the Commission that in time the soldiers will be able to furnish all the amusement in the army camps.

Dramatic directors are unanimous in the opinion that the boys enjoy the performances of their own men more than they do the traveling companies that visit the camp theaters.

"It's the most critical audience to play to," commented Norman Hackett. "You've got to make good or give up. The slightest break is a signal for a call from the boys. They have too much respect for the flag and for the cause that brings them together to admit of anything that is not clean and wholesome."

The secrecy which of necessity attends military movement is one of the handicaps which the dramatic director has to face. Often after he has rehearsed men for a big production the opening night finds half the cast on its way to France. Then, too, it is not unknown for an act to be interrupted by an officer appearing on the stage and giving orders for certain regiments to pack for immediate departure. If the players are left half the audience is gone before the final curtain.

This work is under the direction of the following military entertainment committee: Malcolm L. McBride, chairman; J. Howard Reber, Augustus Thomas, Franklin H. Sargent, Daniel Frohman and Kate Oglebay.

PRODUCERS WRITE OWN PLAYS

Season Brings Forth Real Examples in War Conservation

Lorin Howard, a Chicago theatrical producer, has solved the problem regarding shortage of plays. His method is quite simple, and has been tried in two instances in New York this season. Howard has written his own play, and announced it for early production in Chicago. Of course, New York is in the offing, as regards the producer-playwright's plans.

Here in New York Oliver D. Bailey, lessee of the Fulton Theater, opened the season with an offering of his own authorship called "Over Here," and of the melodramatic stripe. Roland West is presenting his own play, "The Unknown Purple," with Richard Bennett, at the Lyric. It is of a similar pattern.

Funny producers haven't thought of this expedient before. Why pay royalties when the off-season offers the producer so much idle time?

Howard's play deals with war and the finer traits it stimulates in man in spite of its savagery. It is called "The War Angel."

Maude Adams May Appear in New Play By Barrie

Maude Adams in a new Barrie offering is a New York possibility immediately following the holidays. The premiere of the new play, which is now in preparation by Mr. Barrie, and whose presentation here is, of course, contingent on its completion by the author in time for the production this season, is to be preceded by a holiday engagement in New York by the distinguished actress and the company with which she will tour the South earlier in the season. The southern tour is to commence early in October and the offering will be "A Kiss for Cinderella," which Miss Adams presented in northern and western cities last season.

William Gillette, who has returned to the management of the Charles Frohman Company, is to appear this season in Barrie's comedy, "Dear Brutus."

"A Stitch in Time"

Oliver D. Bailey will present the new comedy drama, "A Stitch in Time," at the Fulton Theater on Oct. 15 for the reopening of the house. In it will be featured Lottie Meaney and Irene Fenwick.

Charge Shipyard Walkout to Actors in Soft War Jobs

Actors have euchred themselves into position as bosses at the Cramps' shipyard in Philadelphia, to escape military service, according to charges made by employees of that concern.

The accusation was made following a walkout one day this week of workers who resented receiving orders from men who, they declared had taken advantage of the broadened operation of the draft law and maneuvered themselves into the softest jobs possible while achieving their primary object, to win exemption through engaging in war work.

Thousands are declared to be slackers, the number being comprised variously of actors, baseball players, pugilists and men of former political affiliation. All kinds of strings have been pulled by these to attain their end, it being alleged in several instances that men of the stage have made use of social connections to bridge the official span that insured them being taken care of in the shipyards in Philadelphia, at Hog Island and similar seats of refuge.

Attention that will result in salutary action has been attracted to the situation due to the disappointing output of ships at the Hog Island yards, said to be directly due to slackerism, in that men who obtained exemption from military service once safely out of the danger of being compelled to shoulder a rifle, neglected their plain duties.

A regulation is now being framed by General Crowder which will provide that any man employed in war work and having obtained deferred classification on that ground, shall lose his exempted status if he absents himself from his work more than three days in each month without a reasonable excuse—such as sickness.

DRAMATIC MIRROR

HOUSE PASSES BILL; DOUBLED THEATER TAX STANDS

Senate Before Finance Committee of Which Managers Made Fight, Yet to Consider It

The House of Representatives has unanimously passed the record-breaking revenue bill which is designed to raise \$8,000,000,000 by taxation, without making any change whatsoever in the measure. The items pertaining to the doubling of both theater admission taxes and the tax to be paid by theaters on their seating capacity remain as originally framed.

But the House was not the body to which the theatrical delegation, comprised of Marc Klaw, Henry W. Savage and Winthrop Ames, made their appeal last week in reference to a less onerous and more equitably distributed increase in the seat tax. They made their fight before the Finance Committee of the Senate, and whatever downward revision is effected will be due to Senate deliberations.

The fact that the House did not attempt any changes of such a nature, however, and the need of administrative departments for cash to prosecute the war, makes a concession extremely problematical.

The bill affects every man, woman and child in the country. It was framed in the House with a view of making the rich stand the biggest burden of the war, and the bulk of \$8,000,000,000 will come from large incomes and excess profits.

The House estimates that the tax on admissions to theaters and amusements will bring in \$1,000,000,000, or double the amount netted by the last revenue bill, although the theatrical heads dispute these figures. The liquor traffic will yield more than \$1,000,000,000 as its share.

NATION'S THEATRICAL INTERESTS READY FOR LIBERTY LOAN DRIVE

High Mark Set for Stage and Picture People is to Achieve Greater Total than for Last Loan

At the call of Chairman E. F. Albee, of the National Theatrical Allied Interests Committee of the Liberty Loan, leaders of the amusement world and representatives of theatrical clubs met in his office in the Palace Theater Building last week to organize for the fourth bond drive, starting Sept. 28, with the purpose of exceeding the \$65,000,000 in sales by the theaters of the United States in the last loan campaign.

In calling the meeting to order Chairman Albee spoke in high praise of the way the theater men had worked together in the last drive and expressed the belief that the coming drive would see the entire profession a unit in the tremendous three weeks' campaign, and that profiting by the experience of the last spring drive, the results from the theaters would far exceed the enormous total of the third loan, which reached \$33,653,150 in New York alone.

The managers were all in enthusiastic accord with Mr. Albee, and upon the motion of Marc Klaw it was voted to continue the organization of the last drive throughout the next, and that Chairman Albee be empowered to re-appoint the commit-

tees which did such wonderful work last spring. The unanimous opinion was that the conduct of the third drive should be the pattern for the fourth. The third drive put the theater definitely into the ranks of big business, the sales being third on the list of giant industries, and the showmen gathered yesterday in Mr. Albee's office pledged themselves to leave nothing undone to make the fourth Liberty Loan a gigantic success in the New York theaters and throughout the nation wherever their interests extend.

The dramatic section, which includes the forty-seven legitimate theaters, is pledged by their managers to present special features during the present campaign.

The various house managers have devised means for a most notable appeal, with many of the new plays carrying a Liberty Loan note in some part of the dialogue, reinforced by a between-speech by prominent comedians, feminine stars and favorites. Lobbies and foyers will be visited by soldier and sailor salesmen.

Lee and J. J. Shubert will personally direct the loan campaign in their own theaters.

THEATRICAL NEWS COMPLETED

In A Few Minutes Reading

New Deal Planned on Liberty Loan Speakers in Theaters—Looking back on the last Liberty Loan campaign, theatrical managers are determined that some of the things done then in their theaters shall not be done this time. For instance, many of the speakers assigned had not been properly coached and used too much time and some indecorous language in their speeches. Where they were allotted four minutes they often took fifteen and twenty, and instead of interesting the audiences bored them. A movement has been started to have actors of the various companies make the Loan speeches to audiences. In a few instances this was done last time. A notable case was at the Criterion, when the short talk by a member of the company had the effect of inducing some heavy subscriptions.

New Manager for Shubert Chicago Houses; Fred Stone Prosperous; Circus for Woman's War Relief—John J. Garrity, formerly manager of the Garrick Theater, has taken charge of the Shubert Chicago theaters, the Garrick, Princess and Studebaker. Mr. Garrity succeeds W. H. Currie, transferred to Boston.

All regular attractions remain the same.

Fred Stone, in "Jack o' Lantern," at the Colonial, is taking in about \$33,000 a week.

Ed Ballard, owner of the Hagenbeck-Wallace Circus, has turned the entire show over to the Woman's War Relief, and they now have its tents pitched on the lake front (Grant Park), and two performances daily will be given until Oct. 6. The women expect to realize much money from the engagement.

Hammerstein to Present "Sometime" at Shubert Theater—Arthur Hammerstein is to present the musical comedy "Sometime" in the Shubert Theater at the termination of the engagement there of the San Carlo Opera Company. The score of "Sometime" is the work of Rudolf Friml, and the book is by Rider Johnson Young. Ed. Wynn, who has been loaned to Mr. Hammerstein by the Shuberts, will head the cast, which will also include Dorothy Bigelow, Harrison Brockbank and Frances Cameron.

Hobart's "Stop That Man!" Next—George V. Hobart has written a new farce, entitled "Stop That Man!" which soon will be produced by the Shuberts at one of their Broadway houses. George Henry Trader is rehearsing it.

Frohman-Belasco Management of Empire Begun—David Belasco will begin his association with Charles Frohman, Inc., in the management of the Empire Theater at the opening of the new season Monday night, when Cyril Maude will appear there in C. Haddon Chambers's new comedy, "The Saving Grace."

Florence Nash to Be Starred in "Remnant"—Early in November Charles Emerson Cook will present Florence Nash in a romantic comedy, entitled "Remnant." This should be a relief from the long list of war dramas and crook plays. The odd title is evolved from the fact that there is of the heroine "too much for a child and too little for a woman." Many New York managers tried to get the American rights, but A. H. Woods was the fortunate bidder. The play is by Dario Niccodemi, and had a London run with Marie Lohr in the leading role. Florence Nash's popularity will aid greatly in the success of "Remnant," and she will be supported by an excellent company.

San Carlo Opera Company Remains Here and Cuts Boston—Such has been the demand for tickets to the San Carlo Grand Opera Company's performances at the Shubert Theater, that, with the third week now almost sold out, the Shuberts have induced the organization to remain a fourth week. This arrangement will eliminate Boston, where the company was to appear a week at the Boston Opera House.

The attendance and receipts during the San Carlo Company's present engagement have surpassed the remarkable record of a year ago when the singers appeared at the Forty-fourth Street Theater.

Theater in Place of Tank on Library Steps—The imitation "treat 'em rough" tank with the only original Tommy on top (feline), which has occupied the center front of the Library steps at Fifth Avenue and Forty-second Street all summer, has temporarily given way to the Liberty Theater, which is to be run by the Stage Women's War Relief in aid of the Fourth Liberty Loan drive. The theater will be run each day during the campaign. After Oct. 23 the tank will return to its old stand.

Ditrichstein in "The Matinee Hero" at Vanderbilt Next Week—Cohan & Harris will present Leo Ditrichstein in "The Matinee Hero" at the Vanderbilt Theater, on Monday evening, Oct. 7. The play is by Mr. Ditrichstein and A. E. Thomas. Associated with Mr. Ditrichstein are Catherine Proctor, Margaret Dale, Cora Witherspoon, Jessie Parnell, Josephine Hamner, Brandon Tynan, Robert McWade, and William Ricciardi.

U. S. War Exposition Attracts Crowds in Chicago—The biggest and most important show in Chicago these days is the U. S. War Exposition which opened on Labor Day at Grant Park. The daily attendance is numbering up into the thousands. The exposition is instructive as well as entertaining, as train loads of war trophies are shown. It is claimed that 198,000 people attended the first two days.

Over There Theater League Sends Another Contingent to France—Dorothy Donnelly is at the head of the list of the latest array of theatrical talent to be sent over seas by America's Over There Theater League. Assisted by Grace Henry she will put on plays in the Y. M. C. A. huts with actors selected from the men in the camps. The Stage Women's War Relief is co-operating in this move.

Others on the new list are Vera Barstow, violinist; Maude Allan, soprano; Lucy Babcock, pianist; Mildred Evans, monologist; Lida McMillan, Bert Snow, Mabelle Adams, and Patricia O'Connor.

Mrs. Vernon Castle sailed recently for England on her way to France, where she will dance for the wounded soldiers.

New Chicago Producing Firm Start Auspiciously—A new theatrical producing firm has been organized in Chicago, consisting of Edward W. Rowland, George M. Gatts, Edward Dubinsky and George B. Peck, to be known as the Affiliated Productions Company, with offices in the Masonic Temple Building. The first production of the new firm was "The Kaiser-Barbarian of Germany," written by Kirkpatrick Boone, and presented September 8 at Indianapolis. The second production will be "Confession of a War Bride," also written by Kirkpatrick Boone. The play opens at Milwaukee October 6. The third play will be "The Man They Left Behind," written by Barton King. This play opens at the National, Chicago, October 6. Three companies will be touring in each of the above plays before Thanksgiving. At least six other new plays, it is announced, will be produced by the new firm before the first of the year.

"Ben-Hur's" Seasonal Opening made at Lexington Theater—Klaw & Erlanger chose the Lexington Theater for their twentieth annual production of "Ben-Hur." Robert W. Fraser plays the title role this season. Monk, an equine actor, who has been a member of the "Ben-Hur" company since its inception, again appears in the race scene.

"Three Wise Men" to Be Produced by Smith & Golden—Supplementary to their production of "Lightnin'" Smith & Golden have begun work on their second attraction of the season, "Three Wise Men," by Austin Strong, who wrote "Bunny," "A Good Little Devil" and "The Toymaker of Nuremberg." Edwin Arden will have an important role in the piece.

Kinhead Sues Woods for Royalty Accounting—Clives Kinhead, author of "Common Clay," who hails from Louisville, has brought suit in the Supreme Court against Al. H. Woods, claiming there is \$2,000 due him from the receipts from his play, under a contract with Woods.

Ruth Sawyer's "The Awakening" to Have Fine Cast—When George H. Drennan produces "The Awakening," a play by Ruth Sawyer, at the Criterion Theater Sept. 30, in the cast will be seen Khyva St. Albans in the leading female role, as well as Wilton Lackaye, Theodore Kosloff and Henry B. Walthall, the latter of whom has just returned from moving pictures to the speaking stage, as first announced in THE MIRROR two weeks ago. Mr. Kosloff is a Russian and a dancer. He will for the first time appear in an English speaking part. Jacques Cointi is conducting the rehearsals.

William Collier to Remain in "Nothing But Lies"—William Collier will continue, after all, as the star of the farce, "Nothing But Lies." Recently Mr. Collier resigned the post, and Messrs. Weber and Anderson, the producers, attempted to find another comedian. The misunderstanding between star, management and Aaron Hoffman, the author, has been amicably settled, and "Nothing But Lies" will open at the Longacre Theater, with Collier's name in the stellar role.

The trouble was largely the result of a debate between Messrs. Collier and Hoffman as to which of them was the real author of the play. Hoffman had written it and was drawing royalties from it, but Collier insisted on making changes in the original manuscript.

Ritt to Produce Russian, Italian and French Grand Opera in New York—Edward Ritt is preparing to produce grand opera, works of the Russian, Italian and French schools, in New York. He says he expects to give his first performance in the Knickerbocker Theater on December 2, to continue productions for four months, take his company on tour for two months and then have a summer season of opera in the Brighton Beach Music Hall.

Tolstoy's "Living Corpse" Renamed "The Redemption"—Rehearsals are now under way of "The Redemption," which is Tolstoy's "The Living Corpse" renamed, in which Arthur Hopkins is to present John Barrymore. A prominent feature will be the eleven stage settings designed by Robert Edmond Jones.

"Lightnin's" Author Has Completed "Five o'Clock"—Frank Bacon, in collaboration with Freeman Tilden, has completed a new play to be called "Five o'Clock." Mr. Bacon was co-author of "Lightnin'." The play will be produced by Winchell Smith and John L. Golden.

John D. Williams to Produce "Sleeping Partners"—John D. Williams will produce "Sleeping Partners," a comedy adapted from one written by Sacha Guitry, on October 5 in the Bijou theater. The company will include H. B. Warner, Irene Bordoni, Guy Favrieres and Arthur Lewis.

NEW STAGE PRODUCTIONS IN REVIEW

"TEA FOR THREE"

Triangular Comedy, Touched with the Lightness of Vienna, Delights

A Comedy in Three Acts by Roi Cooper Meigrue. Produced by the Selwyns at Maxine Elliott's Theater, Sept. 19.

The Friend.....Arthur Byron
The Wife.....Margaret Lawrence
The Husband.....Frederick Perry
The Maid.....Kathryn Keyes
The Valet.....William Postance

The serious husband, the woman who, true to the average, is not serious though not necessarily untrue, and an Anatol-like friend, who comes to take tea with the couple once a week, and to adore the wife—these form a sufficiently conventional triumvirate to inspire doubt as to the entertaining qualities of "Tea for Three"—until about ten minutes after the rise of the curtain. Then it becomes apparent that one is listening to the cleverest dialogue to emanate from an American playwright in years. Static and sparkling, the lines nevertheless cleave to the story, brilliantly unfolding it and never for a moment straying into dangerous epigram.

"Tea for Three" has all the verbal vivacity of a Viennese comedy; in fact, the author acknowledges aid from a Continental source in developing his play. Finesse and finish are prime requisites in interpreting a subtly-spun tale of this sort, and excellent judgment was displayed in selecting the cast. In confirmation of that statement it is but necessary to mention that Arthur Byron played the friend and Frederick Perry the husband, but it is also necessary to go a bit further in speaking of Margaret Lawrence, the wife in the play. This need is indicated by Miss Lawrence's newness in a dramatic environment, or rather by the remarkable absence of all signs of such newness in a performer appearing for the first time in a dramatic role. Perhaps, in casting the piece, the choice for the role fell on Miss Lawrence because the plot required the wife to sing, hence making a singing voice imperative. It was in musical comedy alone that Miss Lawrence had hitherto been seen.

VIVACIOUS TRIANGLE PLAY

"Tea for Three" tells of the unseemly jealousy of the husband over the apparent admiration of the family friend for the wife. The two latter, altogether innocent in their peccadilloes, plot to teach hubby a lesson. So, when hubby finds the wife in the apartment of her friend, things are so steered that the men draw lots from a hat, the fatal paper pledging self-destruction falling to the bachelor.

Grief-stricken the next morning, when, according to the arrangement, the friend should already have committed hari-kari, the husband's woe is increased when he finds that his wife is less his than with the rival alive. He has wounded her by his lack of trust. Of course, when the friend hobs up in the midst of this

desolation, the lesson is driven home in a very contrite husband.

The light touch of typically Schnitzlerian delineation is apparent in the character-drawing of the three, touching them to realness with a deftness that is Hellenic-like. While in substance the play, of course, is gossamery, true to its type, its nicety and spontaneity in arriving at effects is a source of delight and a guarantee of full enjoyment.

"TELL THAT TO THE MARINES"

Adolf Philipp Begins Season at Yorkville with Patriotic Play

Comedy-drama in three acts, by Adolph Philipp and Edward A. Paulton. Produced by Mr. Philipp at the Yorkville Theater Sept. 24.

Hein Schulz.....Adolf Philipp
Helen Schulz.....Georgia Lee Hall
Charlie Schulz.....Joseph Striker
Jere Thurston.....Philip Lord
Tom Thurston.....Chauncey M. Keim
Maud Hopkins.....Cecil Kern
Bill Hopkins.....Jack Bernard
Abraham Shinegold.....Albert C. Winn
Maria Mueller.....Marie Pert
Carl Frumstadt.....John Hanson
Augusta.....Elsie Smith

Adolph Philipp, a versatile author and manager, who has for many years been prominent in both German and English theatrical circles, figuratively hung a sign reading "Here English is spoken" outside his theater, the Yorkville, erstwhile home of the ersatz drama, and introduced a new regime there by presenting "Tell That to the Marines," which was announced on the program in large type as "an American play by American authors, with an American cast." This first production of a season in which Mr. Philipp proposes to present some ten more plays, both musical and dramatic, is a patriotic piece by Mr. Philipp and Edward A. Paulton.

Each of the three acts of "Tell That to the Marines" passed in the grocery store and home of Hein Schultz, a German-American, who, although loyal, has a serious and interminably wordy row with his wholly American son immediately after he enlisted with the Marines. But the squabbling was mainly due to a mistake about the boy's behavior with a manicure, who can, when occasion demands, double as a chorus girl. These complications were carried on for three solid hours.

Sixty minutes could be cut from the play without doing it harm. In fact, it should be. There are some good comedy scenes, but those are mainly the result of the ability of a hitherto unknown actor, Albert C. Winn, in the role of a Hebraic gentleman with both eyes continually open for business.

The audience contained many Forty-second street managers, and some will begin dickering to place Winn under contract. He is something new in Jewish delineators.

Mr. Philipp, who played Schultz, was not at all familiar with his lines and the rest of the cast did not distinguish themselves.

OPERA COMIQUE

"Mignon" and "Daughter of Regiment" Given at Park Theater

Opera comique began its seasonal reign at the Park Theater with performances of "Mignon," "Daughter of the Regiment" and "Carmen," as the initial week's offerings. The enterprise is under the direction of the Society of American Singers and offers a real stimulus to native art.

The cast in "Mignon" was as follows:

Mignon.....Maggie Teyte
Wilhelm Meister.....John Hand
Filina.....Ruth Miller
Lotario.....Henri Scott
Laerte.....John Phillips
Jarno.....Carl Formes
Frederic.....Dorothy Frances
Antonio.....John Quine

Maggie Teyte was the center of interest in a highly creditable performance. She made an appealing figure as Mignon and brought to the role all her acknowledged forceful interpretive powers. Her vocal renditions were a delight.

Unfortunately, the standard of her performance was not lived up to by a newcomer who had been entrusted with the important tenor role, that of Wilhelm Meister. He was John Hand, and he hails from the far West. Whatever good points he evinced in his portrayal of the role were discounted by tones that were palpably perverse and lifeless. Perhaps the title of the role proved a hoodoo. The Society of American Singers should change it—or the singer.

Henri Scott as Lotario was the puissant figure that he always is, vocally as otherwise. Ruth Miller's fine vocal equipment was hardly of the dimensions to approximate the demands of the coveted coloratura role—that of Filina. Other roles were filled acceptably with a slight qualification as regards the Frederic of Dorothy Frances, who fell short of her opportunities in playing a swaggering nobleman.

Richard Hageman conducted with colorful felicity, and Jacques Coini evolved stage pictures that helped out the tenuous action of a rather stilted work. Ecstasy was added to the opening by the presence of Geraldine Farrar in a stage box, a cerise gown contrasting effectively with her raven hair.

BIANCA SAROYA SCORES

With the performance of "Daughter of the Regiment" on the second night of the season of opera comique by the Society of American Singers, at the Park Theater, doubts as to the success of the experiment vanished. No more vocally interesting performance in English opera of a light order has been given since the days of Henry Savage's Castle Square company and the Bostonians. Bianca Saroya in the role of the regimental mascot justified a prediction that hers will be a place of prominence in the reviving interest in that form of more substantial light entertainment which has so completely been usurped by so-called musical

comedy in the last decade. With David Bispham in the buffo part of Sergeant Sulpice and Craig Campbell as the tenoric hero, these three piled the vocal delights of the evening sky-high—which is not saying that, true to usual practice, the complacent scotcholders of the orchestra left the volatile balcony exclusively to attest appreciation.

Julia Henry, daughter of Max Heinrich, sang the role of the countess, and Mary Kent, who once was a Von Essen, acceptably filled lesser roles. Henry Hadley conducted with fine effect, and Mr. Bispham introduced "Le Marseillaise" to much enthusiasm in the second act.

The cast of "Daughter of the Regiment" was as follows:

Maria, the Daughter of the Regiment.....Bianca Saroya
The Countess.....Julia Henry
Sergeant Sulpice.....David Bispham
Tony.....Craig Campbell
Ortenzio.....Walter Greene
A Corporal.....John Quine
A Peasant.....Harvey Wilson
A Notary.....Harvey Wilson
A Duchess.....Mary Kent

A review of the performance of "Carmen" will be given in THE MIRROR of next week.

"THE BIG CHANCE"

Clara Joel's Work Prominent In Excellent Company of Actors

NEW HAVEN.—"The Big Chance," by Grant Morris and Willard Mack, opened in New Haven last week to appreciative audiences. The play is melodramatic and tries to be a war play away from the war until the last act, where it goes right into the trenches. There are many strong lines in the heroine's part. It is the story of Mary Delano and Charles Dockson, from a small town, who live together in New York. She loves him with all her heart and soul and believes him to be all that a man should be, when in reality he is a derelict. Two other men love her, and when war is declared she is instrumental in sending them to France to do their bit and to take their chance to do one good thing in life. Meanwhile her sweetheart has been arrested and sent to prison for forgery, and she has had him pardoned on condition that he go to France. He does not want to go, but finally yields. In France all the friends meet again in the trenches, the girl being a Red Cross nurse. The man is given his chance to do his bit like a man, but he fails, and shoots himself rather than brave No Man's Land. The other man, who really loves her, fakes a report and she goes out to help the dying happy in the belief that he died a hero.

Clara Joel did a delicious bit of acting. She was perfectly at ease throughout. The same may be said of Cyril Keightley as Bertie. Annie Mack Berelin and William E. Meehan share second honors, both being fine in comedy parts. The rest of the company are extremely capable. The play will be taken to New York. It is an A. H. Woods production.

"SOME NIGHT!"

"At Home," Musical Play, Gives Chorus Girls Opportunities

Comedy with music in three acts. Story, words and music by Harry Delf. Produced by Joseph Klaw at the Harris Theater, Sept. 16.

John Hardy.....Forrest Winant
Robert.....Charles Welsh-Homer
Mrs. Hardy.....Camilla Crume
Marjorie.....Grace Edmond
Daisy.....Anna Fredricks
Bobby.....Harry Lambert
Joe.....Louis Simon
Dorothy Wayne.....Roma June
Madden.....Thomas H. Walsh
Joe Scanlon.....James C. Marlowe
Henry Spiffens.....Charles W. Meyers
Constables.....Charles Hall
 I. W. Willingham
 Charles Fulton

"Some Night" is distinctly an "at home" affair. It does not pretend to revel in the gaieties of the Gay White Way. It has a tinge that is decidedly domestic, and deals with the sort of homely unconventionalities with which one is familiar in the country.

You must not be surprised, for instance, if a group of feminine neighbors come hopping unheralded on the scene all dressed up in their riding togs with no particular place to go. You must be prepared to find that one of those haughty English butlers can be on intimate terms with the members of his master's family. And then so far as the chorus is concerned you need not expect to find one of the ordinary kind, because the chorus in "Some Night" is far above the ordinary, and it does not even try to do things like any other chorus. This chorus has its own particular method of tripping the light fantastic, and when it gets tired of that, some member of it is just as likely to take up a mandolin and play it. Another may essay "The Rustle of Spring" at the grand piano in one corner of the set. Another may unexpectedly burst into song in accompaniment, not to mention the ukelele and the violin which contribute their share to this unusual turn of events.

As for the story, and there is a story to this musical comedy, it is about a young girl, who steals some money that is rightfully her own, from her guardian, and she seeks refuge with a young heir to millions. The complications which follow are oftentimes amusing. The music, while it lacks originality, has a great deal of "pep" and snap to it.

Forrest Winant was pleasing as the very rich young man, but his actions were so obviously studied that it marred the whole effect. Roma June lacked distinction as the girl who got herself into such a mixup. Charles Welsh-Homer was delightful as the butler and contributed immensely to the evening's entertainment.

"NOT WITH MY MONEY"

New Melodramatic Farce Just As Impossible as Other Crook Plays

PHILADELPHIA—Along comes another one! Another what? "Crook play," of course, with three acts of tossing about plentiful supplies of stage money, and the inevitable fourth, where the crookiest crook "turns to the right." Which isn't saying that it's not without good points.

Edward Clark, responsible last season for "De Luxe Annie," has written, produced and staged his own melodramatic farce (based on a story "Face Value," by E. S. Franklin)—"Not with My Money."

If you saw an ad. in the news-

ON THE RIALTO

THE inevitable lull in the number of premieres took place last week, one opening being recorded as against ten the week before. The only new offering of the week theatrically was at the distant Yorkville, Adolf Philipp's presentation of "Tell That to the Marines," a musical comedy by himself and Edward Paulton.

Will Mr. Philipp continue to hide parts of his many-sided personality under various pseudonyms, which after all is perhaps good from a publicity standpoint? Certainly William Hodge has found it profitable to conceal his playwriting identity behind the name of Lawrence Whitman.

At the time Philipp was accumulating huge royalties from "Adele" and "The Girl Who Smiles," he found it advisable to advertise himself under three different names as librettist, lyricist and composer.

THROUGH continual harassing on the part of the theatrical reporters the secret gradually came to light and it reflected all the more glory upon Philipp. After a long absence he has again come into the limelight.

THE Fourth Liberty Loan campaign undoubtedly will have a bad influence financially upon those attractions which are depending upon the kind offices of Joe Le Blang and energetic press agents for Broadway prosperity. Managers of those productions which are acknowledged successes are not worrying, however. They believe that nothing short of a caveat of the subways could bring disaster.

TWO of the big hits of the early season are continued from last year—"Going Up" and "Maytime." There is no indication at present of any decrease of patronage of either of these musical plays. As for the other undisputed successes, "Friendly Enemies," is accorded by friends and enemies alike the leading position. But reckoning must also be made of "Daddies," Mr. Belasco's new fortune-builder; "The Unknown Purple," which has introduced Roland West to the producers' ranks; "Three Faces East," Cohan & Harris' spy melodrama; Winchell Smith and Frank Bacon's "Lightnin'," and "The Girl Behind the Gun," the musical comedy at the New Amsterdam.

BRITISH playwrights, apparently, do not intend to permit their American contemporaries to monopolize the theatrical field after all. With the exception of George Bernard Shaw, who is undoubtedly keeping silent until such time when the censor is no longer triumphant, one and all are regaining their accustomed poise and balance.

Haddon Chambers returns to the active list with "The Saving Grace," taking Cyril Maude from the role of "Grumpy," which threatened to become permanent. Barrie is to be represented anew by Maude Adams. Horace Annesley Vachell, W. Somerset Maugham and Cyril Harcourt have reflected the war and other phases of current life in the past two years.

Now comes word from London that Sir Arthur Pinero is at work upon a new play of domestic life which probably will have its premiere in this country under the auspices of Charles Frohman Company.

LATE communiques from District Attorney Swann's office appear not to disturb greatly the army of speculators which is scattered along the Broadway front. The latter, strategically defended by shops and cellars, seem to carry on their offensive with all their old-time vigor.

An offensive it really is, as any theater-loving Senator will declare upon a hunt for the best entertainment in New York.

GEORGE M. COHAN'S name is pretty well known about the world, but never before has it figured in news from the front. Recently, while walking in the village of Cohan, France, Sergeant Alexander Woolcott, formerly dramatic critic of the New York Times, picked up a German bayonet which he promptly and appropriately forwarded to George.

IT WAS not a real experience for William A. Brady to appear as an actor the other night in his production of "Forever After," in which he is presenting his daughter, Alice Brady. Many, many years ago Mr. Brady was an actor and according to unbiased players was a good one. Being a manager now it is scarcely likely that he would receive the same praise today from actors. As no hisses were heard in the audience at the Central Theater it is assumed that his performance met with full approval on the part of those who do not make the stage their profession.

MANAGERS of successful attractions are rubbing their hands in gleeful anticipation over the arrival here of English producers. Realizing that England depends chiefly upon America for amusements the New York showmen are alert to the opportunities awaiting them. They only hope that there is a spirited competition among the Englishmen; that the more London managers who arrive the merrier and more remunerative will be the bids.

From present indications New York will be visited in October by Albert de Courville, Sir Alfred Butt and J. L. Sacks.

paper for a man with business ability to handle the distribution of a \$7,000,000 fund for charity—written by a young girl with no business training—what would you do? If you were a gentleman crook like Dicky Foster, clever at juggling vast sums of other people's money, good looking and well dressed, wouldn't you grab your hat and stick and catch the first train for Pelham, where little Miss Innocence lives? But suppose a former pal, with whom you had broken off because of his cruder methods, now turns up in the guise of the slickest minister in captivity, and persuades the Palham heiress to take him on as your assistant—well, wouldn't you be dashed? And then there's Amy—who once lent you \$30,000 and continually reminds you of it throughout three acts, only to marry you in the fourth—so you needn't have bothered to pay it back. It rests with William Morris to make one believe such a story could happen—and he does. As Dicky Foster, the confidence man, he is excellent, and is so natural that one forgets it is only acting. Walter Wilson overacts the bogus minister, but is vastly amusing. The balance of the company doing good work, and the play is well mounted.

"THE CANARY"

Julia Sanderson and Joseph Cawthorn Please in New Musical Comedy

PITTSBURGH—With the producer, Charles Dillingham; the composer of the music, Ivan Caryll; the writer of the book, Harry B. Smith, and the man responsible for the staging, Fred G. Latham, all present at the Nixon theater last Monday evening, at the premiere of the latest musical comedy, "The Canary," the latest starring vehicle of Julia Sanderson and Joseph Cawthorn, the affair was a most notable one in the history of the Nixon theater, and that the audience liked "The Canary" was evidenced by the fact that a large proportion remained until 12.35 a. m. Tuesday, when the curtain descended on the final act. It is a musical production that is bound to live and will always be inviting and welcome. Miss Sanderson sang two songs by Irving Berlin, "The Irish In Your Heart" and "I Wouldn't Give That for a Man Who Couldn't Dance." These were interpolated songs, in each of which Miss Sanderson scored a distinct hit. Joe Cawthorn was as funny as ever in his own inimitable way. Doyle and Dixon, eccentric dancers, are with "The Canary," and did some graceful dancing, while Elsie Gordon and Elsa Thomas did another dancing specialty that was about the acme of grace and agility.

Khyva St. Albans

Khyva St. Albans, who scored a success as Juliet in this city a few seasons ago, is appearing in a leading role in "The Awakening," by Ruth Sawyer, which opens at the Criterion Theater, Oct. 1.

The cast assembled by George H. Brennan includes Wilton Lackaye, Theodore Kosloff, the Russian dancer, who will appear for the first time on any stage in an English-speaking role; Henry B. Walthall, the well-known screen star.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO. Children May Become Members —Should Have Equity Contracts

Members of the A. E.
A. Are Most Earnestly
Urged to Immediately



Send Reliable Ad-
dresses to the Office
of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Sept. 24, 1918. The following members were present:

Messrs. Francis Wilson (presiding), McRae, Sampson, Cope, de Cordoba, Ellis, Stevenson, Wise, Connelly and Churchill, and Miss Emmet.

New Members:
New York Office: William Edwards, Doris Fellows, Mabel Griffith, Alfred A. Hesse, Hedda Hopper, May B. Hurst, Robert Leonard, Del McDermid, Ida Maye, Venita Pemfret, Doris Rankin, William G. Ricciardi, Frederick Smith, Helen Tilden, Cora Witherspoon.

Chicago Office: Ruby Davis, D. P. Dickinson, Esther Ingham.
Reinstated: Rita Otway.

We are sorry to have to announce that L. Andrew Castle, who for some time represented us in Chicago, was wounded at the front and is now lying in the hospital. We have reason to believe that his injury is not serious. We are sure that many of his friends would like to write him, and any letters addressed to him in our care would be forwarded immediately.

Let it be distinctly understood that it is not intended to allow the Sunday matinee in Chicago to become the custom. That is, without extra payment therefor. Some of our members in the Windy City who were called upon to give this extra performance insisted upon their rights and secured them. It is interesting to learn what a little pluck together with co-operation can effect.

We are frequently asked whether children can become members of the Association. If they are regularly employed in the profession of acting they certainly are liable to need our protection, and there is no reason in the world that we can see why they shouldn't have it. Therefore they can come in as junior members.

Our latest life member is Lotta Linthicum, now playing in "A Tailor Made Man" company in Chicago.

Some changes are being made in our legal department which, it is trusted, will bring great benefit to our members and expedite the work.

Recently a musical company rehearsed eight weeks, then played a week and a day and closed. It was brought in to New York for changes in the cast and for general revision. Surely it is a reflection upon the manager who expects so much work from actors for so little salary. Of course the members of this company did not have Actors' Equity Contracts, otherwise it couldn't have been done. By Order of the Council.

Guy Bates Post Returns

After a summer season in Australia playing "The Masquerader" and "The Nigger," Guy Bates Post has arrived in New York. He will soon begin a tour of the country in "The Masquerader."

Andre Messenger and Great Paris Orchestra Coming

Andre Messenger, world-famous composer, musician and conductor, is coming to the United States to conduct the orchestra from the Paris Conservatoire on its first tour of the United States, which comprises concerts in sixty of the principal cities, under the direction of the Chambers of Commerce in each city.

Otto H. Kahn, just returned from France, where he has been awarded the title of Chevalier of the Legion of Honor, made this momentous announcement, and added that the members of the orchestra were eagerly looking forward to their first visit here.

The trip will be under the sponsorship of the French Government, and is undertaken not only to foster a love of French music in America, but as a symbol of the respect and affection which France bears for the United States.

Two concerts at the Metropolitan Opera House will open the tour—one on Tuesday night, Oct. 8, and the other on Sunday night, Oct. 13. Repairs are being rushed to permit of the opera house being opened a month ahead of the regular schedule to welcome the Conservatoire orchestra.

The coming of the orchestra is due to plans of the French High Commission and the United States Government, the French-American Association for Musical Art being in charge of the arrangements for the tour.

Beside Messenger, the personnel of the orchestra includes many French musicians of eminence.

Help Find His Father

Rod Wasterlain, who gives his address as "Barancardier, 111, Belgian Army," has written a letter to the Shubert press department with the request that it kindly learn the whereabouts of his father. The humble Belgian soldier writes: "Fred Wasterlain left Belgium for the United States some thirty years ago and played in theater orchestras and music bands. I believe he was in New York, Chicago, Butte, Helena, Victoria and Douglas, Alaska. I am a poor Belgian private soldier who has spent his courage and health these last four years for the honor and liberty of the world." Anybody having any information regarding Fred Wasterlain will kindly communicate same to the Shubert press department, Forty-fourth Street Theater, New York.

Byrne Writing Opera

Jack Byrne will collaborate with Joseph Carl Briel on the book and lyrics for a new opera called "The Legend," which will be produced at the Metropolitan Opera House during the coming season, the scenes of which are laid in the Balkans. Mr. Byrnes is well known in the picture business, having been for the past two years with the Rothacker Film Company.

MORAN RELINQUISHES BELMONT—DISASTER MARKS REGIME

Illness of Iden Payne, Lessee, Followed by Closing of "Crops and Croppers"—Brady New Owner

Joseph F. Moran seems about decided that building ships and building attractions are undertakings vastly removed from each other. With his relinquishment of the Belmont Theater, just announced, Moran is out of it except for the Vanderbilt Theater, in the same block, which, it is declared, he is not reluctant to part with at the earliest opportunity.

Moran and his partner, Lyle D. Andrews, disposed of the control of the theater to William A. Brady, who, with the assumption of the new house, now possesses three theaters in the same block. The other two are the Playhouse and the Forty-eighth Street Theater.

The passing of the Moran regime at the Belmont was accompanied, or directly followed, by two calamitous circumstances. One was the sudden illness of Iden Payne, the producer and stage director, on the night of the premiere of his production, "Crops and Croppers" at the Belmont; and the other, a disaster quite intimately linked with the director's forced retirement, the closing of "Crop and Croppers" the first Saturday following Mr. Payne's removal to Flushing Hospital.

Thus the play came a cropper with one week of performance to its credit, the short-run record of the season, thus far.

The Belmont was promoted and opened by Jack Norworth and Edwin F. Rush as the Norworth Theater, and later transferred to Moran, who in turn leased it to Iden Payne. Moran is also a loser on "Oh, Look," a musical comedy he backed, which Comstock & Gest have taken over and are making pay. With the money Moran has sunk in futile amusement endeavors he could have built Uncle Sam a couple of stalwart ships.

Ziegfeld to Produce War Play

Flo Ziegfeld, Jr., has gotten hold of that present-day desideratum with producers, a war play, and he's going to produce it, thereby stepping from the ridiculous to the sublime in the matter and the manner of doing things for the stage.

"By Pigeon Post" is the title of the impending drama which Mr. Ziegfeld expects to reveal to New Yorkers at an early date. It is a tried and tested offering, having already reached its three hundredth performance in London, where it is current at the Garrick Theater, with Madge Titheradge in the principal feminine role.

The author of the play is Austin Page. In its New York revelation it will have the services, it is said, of the original star, although rumor at first associated Billie Burke with the Titheradge part. Miss Titheradge is remembered for her local performances in "The Butterfly on the Wheel."



GLADYS WILSON

Looking out to sea from the rocks at Swampscott, Mass.

TO PRODUCE "FREEDOM"

Patriotic Play Planned With 1,000 Characters and 28 Scenes—Half for Charity

Julie Opp Faversham and Lee Shubert are planning the production of what is to be one of the biggest and most significant spectacular plays ever presented on the English-speaking stage, "Freedom," written by E. Lyall Swete and C. Lewis Hind, with special music by the prominent English composer, Normal O'Neil. "Freedom," it is estimated, will cost \$100,000 to produce and will embrace twenty-eight scenes depicting in exact historical sequence the birth and rise of freedom from the time of Alfred the Great to the present day European struggle. One thousand characters appear during the action.

The importance of the production has, through the efforts of Mrs. Faversham, who thus marks her entrance into the producing field, enlisted the financial support of Lee Shubert, Mr. and Mrs. Arthur Curtiss James, Mr. and Mrs. W. K. Vanderbilt, Clarence H. Mackay, Mrs. Otto H. Kahn, Mr. and Mrs. H. P. Davison, Mrs. Robert Bacon, Mr. and Mrs. George Armsby, A. W. Mellon, Mrs. James Creelman, C. Lewis Hind and other prominent people. Owing to the enormous stage requirements of "Freedom," the production will be made probably at the Century Theater.

The object of the production of "Freedom" is to raise funds for the work of the Association of Disabled Military and Naval Officers of the English-Speaking Peoples, which is represented in this country by the Bankers' Trust Company, of 16 Wall Street. Fifty per cent. of the profits will be devoted to this fund.

Marcia Van Dresser will create the title role and E. Lyall Swete will direct the production.

LIBERTY THEATER NEW

Carrie King, "mother of Camp Merritt," as usual had a select combination of entertainers at Knights of Columbus hall at the camp on Friday night. Five thousand soldiers, a majority of whom, it was rumored, were taking in their last show on American soil for some time to come, listened raptly to actual tales of the war repeated to them, to songs and anecdotes, recitations and patter.

A. C. Beaton, most universally read and kindest of humorists, naturally proved a headliner with the boys. Amelia Summerville's songs and stimulating verse from Kipling and Cohan, gave the boys something of real substance to ponder. Will T. Gentz, associate editor of THE MIRROR, told some first-hand stories of the war brought from the front by Floyd Gibbons and others, and Ethel MacDonough, the original "drummer girl" of vaudeville, delighted with songs.

Joy Adella Sweet, in a mezzo of rare quality, sang classic and popular songs, and Mr. and Mrs. George Sping, in original songs by themselves, and Jessie Morris, singing monologist, completed the bill. Helen Lyons was the accompanist.

Contracts have been closed with the War Department, Commission on Training Camp Activities, and Alice Davis for a Liberty Theater tour of eighteen weeks of "Who Is Your Friend?" to open at Camp Upton Oct. 17. The book and lyrics of this musical farce are by George Stoddard, Fred Herenden and Hugo Frey. The authors give their royalties to buy Smileage books for soldiers.

"I will be pleased to appear as frequently as possible under the direction of the Theater Division of the War Department, Commission on Training Camp Activities," is the advice received this week by J. Howard Reber, booking representative, from Marguerita Sylva, the opera star.

"Mimic World" played a special engagement at Camp Humphreys, Va., last Wednesday before 15,000 soldiers on a temporary stage. The company was booked for Camp Quantico, but because of quarantine was unable to play there. Through an arrangement made by the War Department, Commission on Training Camp Activities, the entire company and production were transported by army ambulances from Washington to the camps, an overland journey of about thirty miles.

PERSONALS

EDVTH LATIMER, who is well known in English theatricals, has been engaged by the Messrs. Shubert to play the leading feminine role opposite Mr. Walker Whiteside in "The Little Brother." Miss

HELEN MENKEN has been engaged by Winchell Smith and John L. Golden to play the leading role in their second production of the season, "Three Wise Men." Miss Menken's earliest experiences

TUNIS F. DEAN, who for the past four years has been manager of the Grand Opera House in Pittsburgh, has been engaged by David Belasco to manage the "Tiger Rose" company, now at the Manhattan Opera House, and which will go to the Broad in Philadelphia on Sept. 30 for four weeks.

ED WYNN has been engaged by Arthur Hammerstein, with permission of the Shuberts, to whom he is under contract, for the leading role in his musical production, "Sometime."

EDWIN ARDEN will be in the cast of "Three Wise Men," by Austin Strong, which Winchell Smith and John L. Golden are soon to produce.

HENRY MORTIMER, now traveling in the Orient, sends "The Mirror" a letter describing the difficulties had with stage hands there who can speak no English. He says it's some job to get the sets up and encloses a photo to show what a stage crew at Penang, Straits Settlements, looks like.

FORREST DRYDEN, who is touring India, China and Japan as principal comedian of the Howitt-Phillips Dramatic Company, writes from Smila, India, to renew his subscription to "The Mirror." His company has found business good everywhere, but he says he soon will return to this country, as there's nothing over there like our own America.

THAIS LAWTON, leading woman for Guy Bates Post in "The Masquerader," after a six months' engagement in Melbourne and Sydney, Australia, has arrived in New York, accompanied by her father, George Lawton, of Louisville, Ky. Miss Lawton said she played a record engagement, in that "The Masquerader" took in more money than any American company that has visited Australia.

ALICE AUGARDE BUTLER is playing the role of Lady Markby in "An Ideal Husband" at the Comedy Theater.

HELEN RAFTERY has been engaged by William Moore Patch to play an important role in his coming musical production, "Take It From Me." Miss Raftery has been associated with Kenneth Davenport for the last two seasons in vaudeville in her own sketch, "Along the Bridal Path." Before that she was under the Morosco forces, playing Ethel in "Peg o' My Heart." The piece will open in New York before Christmas.

TYRONE POWER, too, has been engaged for "The Little Brother," the Shubert-Hast offering to be made in early October. He will play the part of Father Petrovich.

EMMA CARUS, of vaudeville and musical comedy fame, has been placed under contract by John Cort and will be featured in "Listen Lester," which that manager will produce early next month.

CHRISTINE NORMAN has one of the leading roles in Edgar Selwyn and Channing Pollock's "The Crowded Hour," now in rehearsal.

STANLEY H. FORDE has been engaged by H. H. Frazer for Nora Bayes' new production, "Look Who's Here."

GERTRUDE VANDERBILT has been engaged by John Cort through Chamberlain Brown for a leading part in his new musical farce, "Listen Lester," which will open in October.

DAVID HERBLIN has been engaged as leading man for the stock company at the Auditorium Theater, Lynn, Mass.

MABEL WITHEE, comedienne appearing with Al Jolson in "Sinbad" at the Century Theatre, has organized among the "Sinbad" company a band of entertainers to visit the various military hospitals.

JESSIE REED, who began in the chorus at the Winter Garden two seasons ago, has been made a principal in "The Passing Show of 1918." Others promoted are Nell Carrington, Emily Miles and Florence Elmore.

BERRY MELTON—A sailor, now in hospital in New York City, would like to get in touch with his sister, known on the stage as Berry Melton. Will she please write to the Soldiers' Welfare Department at the Stage Women's War Relief, 366 Fifth Avenue, New York City.

Marriages

ENGLAND—VAUGHAN — Margaret Vaughan, who has played several ingenue roles in the past four years, was married last week to Lieut. Callan E. England, who has had trench experience in France, but is now detailed to instruction service here. He is a graduate of Princeton, and is president of the Cannon Club. Mrs. England will return to the stage if her husband should be called upon to return to France.

Deaths

CAMP—M. Ralph Camp, since last June manager of the Boston office of Goldwyn Distributing Corporation, died in Boston at 5 o'clock Monday afternoon of pneumonia, resulting from Spanish influenza. He had been ill less than a week.

DIXON—George Dixon, formerly of Buffalo and a member of the vaudeville team of Mason and Dixon, died recently in Colfax, Cal. Dixon was born in Buffalo 60 years ago. He went on the stage at an early age, and with Mason traveled a great deal abroad. Dixon lived in Paris for a number of years, and married there. He is survived by a daughter, Mrs. Michael Millard, of San Francisco.

HOLMAN—Alfred D. Holman, better known as "Allie," died at London, Ontario, on Sept. 14. He was the last of the old Holman family, which enjoyed an international reputation as the pioneers of light opera in Canada. He was in great demand to direct amateur performances, frequently playing parts in many of the old Gilbert and Sullivan operas. He was prominent in Masonic circles.

STRATTON—Eugene Stratton, singer and dancer, is dead in London. Mr. Stratton was born in Buffalo 57 years ago, and went on the stage when a boy. Eighteen years ago he went to London and gained fame all over the continent. At the age of 23 he married Anna Moore, daughter of Pony Moore. He retired from the stage four years ago owing to ill health.

TOMLINSON—J. Wilder Tomlinson, a young actor-aviator, was killed in an airplane accident in Texas two weeks ago. He managed the Little Theater for the Stage Women's War Relief at their "Hero Land" Bazaar last winter. He entered the Aviation Corps last December. His work for the Stage Women was invaluable, and he will be sadly missed by them, as well as by all others who knew him.

WOUNDED SOLDIERS SEE SHOWS

Boston Theaters Go the Limit in Entertaining Convalescents

Members of the theatrical profession, including both actors and managers of Boston theaters, have not only thrown open their doors to the wounded soldiers at the various hospitals in the city, but the artists have gone the limit to entertain the men with special performances and even taken their acts into hospital wards.

Five of Boston's most prominent playhouses last week gave special matinees, and the managers of two companies took them to the hospitals.

The first extra show was arranged through the efforts of Margot Kelley of the "Oh, Lady! Lady!!" company at the Wilbur. Every man who was able to be moved from the City and Naval hospitals was brought to the theater. The following afternoon the men were the guests of Charles Purcell, Peggy Wood, William Norris and the "Maytime" company at the Shubert.

Manager Thomas D. Soriero of Boston's leading moving picture house took the men under his wing Friday afternoon and made a special showing of "To Hell with the Kaiser" for their benefit.

FIGHT ON NEW THEATER

Defense Council Would Halt Work on Pantages' Salt Lake

The construction of a new Pantages theater at Salt Lake is meeting with vigorous opposition from the State Council of Defense. At present the situation is deadlocked, the fight having been carried before the War Emergencies Board at Washington.

Steel for the new theater has already arrived and preparations for tearing down the building on the site had begun when the State Council of Defense protested the action as "unessential in war times." Organized labor of the state mobilized in support of Alexander Pantages and drafted resolutions, which were sent to Washington.

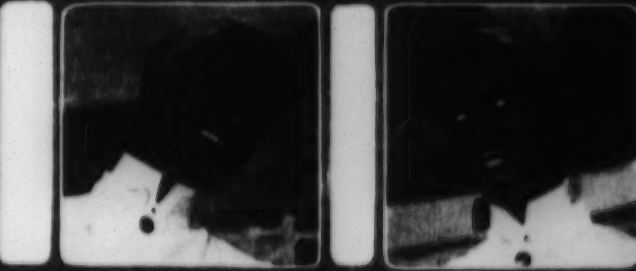
Carry Hand Luggage

Placards, 6 by 8 inches in size, were posted in conspicuous places back stage in every vaudeville theater in the two boroughs this week, impressing on performers the necessity of carrying emergency wardrobe in the form of hand luggage, due to the wartime uncertainties of baggage deliveries.

Sam White and Lou Clayton, who are adding to their dancing laurels in "The Passing Show of 1918"



Ada Meade, who plays with charm and zest the role of the godmother in "The Girl Behind the Gun"



Margaret Mower, a winsome heroine in the new production "Jonathan Makes a Wish"



IN THE VAUDEVILLE FIELD

With WALTER J. KINGSLEY

ARTISTS LAY DOWN ORATORICAL BARRAGE FOR BIG LOAN DRIVE

Patriots of Vaudeville Rally Under E. F. Albee for Persuasive Warfare in Behalf of Government—Mitta-Jo's Debut an Event

BY WALTER J. KINGSLEY

VAUDEVILLE starts the Liberty Loan drive to-day with an organization worked out to the minutest detail.

E. F. Albee, half owner and general manager of the B. F. Keith Circuit, is the executive chairman of the National Theatrical Allied Interests Committee, which takes in every form of amusement in the theater. Marcus Loew, William Fox and B. S. Moss are working day and night on the committee, like the sterling 100-per-cent patriots they have proven themselves in every call made upon them since the war began.

Artists, house employees and magnates are giving their best thought to the work of bond selling.

In the third drive the vaudeville theaters in New York sold more than eleven million dollars' worth of bonds, and this time the results bid fair to be even greater.

Chairman Albee has opened headquarters in the Longacre Building at Broadway and 42d Street. If you want speakers, posters, literature, form sheets, salesmen, saleswomen, collectors, banking facilities, publicity or anything at all that will aid your work in the drive, call up Bryant 5182.

Vaudeville artists are persuasive spellbinders, and the cleverest talkers have been organized into an oratorical shock brigade to get the money for the government.

Honest to goodness, there's a new sensation coming in vaudeville—a tremendous personality. When Mlle. Mitta-Jo of Paris makes her metropolitan debut at the Riverside, on Monday, Oct. 7, expect fireworks.

This French singer is not pretty nor graceful, but she has a magnetism that fairly pulls bricks out of the foyer wall. She tried a long time to get a hearing. Finally Edward V. Darling sent her over to Newark, where she was an electrical sensation, her audiences standing up to cheer her.

Immediately she was given a sheaf of contracts. This week she has been in Montreal as headliner, and Montreal is talking of her as a phenomenon of the theater.

The best bet in years is this Parisian single woman, who, singing in French without sensuous allure, makes matter-of-fact American and Canadian audiences quite mad about her.

Once she had forced a hearing, her success was instantaneous. All of which goes to prove Harry Breen's contention that if you have the goods, they will find it out.

"Heaven, Hell or Hoboken" is

the title of a war sketch submitted to the U. B. O. last week.

Edward Renton's book on "The Vaudeville Theater; Building—Operation—Management," is attracting many readers in the world of the two-a-day. It is an important contribution to the scientific side of this feature of American community life. Anyone at all interested in vaudeville will find much of value in its three hundred pages.

I do not agree with Mr. Renton in his dislike of pretty women for ticket sellers. Where did he make the observations that led him to say: "Peroxide blondes have no use for other women and too much attraction for young men."

After studying the lives of great theatrical men Mr. Renton avers that the manager's "moral conduct must be above reproach," which is the best possible advice for men in charge of houses.

That the author is a family man is proven by his interesting list of necessities for the luxurious boudoirs now provided in all theaters. I fear that the "small flask of brandy" will be "out" after July 1 next. Otherwise the list is quite K. O.

Why do the incomparable Dooleys on the Century Roof allow their goats to be gotten so easily? They are far too wonderful in their mad—
(Continued on page 529)

NEW ACTS OF THE WEEK REVIEWED

Lucille Cavanagh

This act is aptly termed a "kaleidoscope of dance, color and song," unless one should object to including song in the classification so far as concerns the star. Miss Cavanagh is far too fascinating a dancer to suffer by an inability to use her lungs for the emission of vocal tones when all such power is required in propelling the most supple limbs in vaudeville to-day. Her act is a ravishment of the senses, especially in the "Indian Moon" scene, and she is not only aided by a scenic and electrical equipment that properly sets off her skill, but is fortunate in having as accompanists two young men who, in playing dance measures on saxophone and violin, also serve as foil and as ensemble in her delicious dance offerings.

Anna Chandler

Novelty of theme as applied to a singing act is what makes the offering of Anna Chandler at the American of especial attractiveness. This

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

I'm Glad I Can Make You Cry	Harry Tenny
When You Come Back	Geo. MacFarlane
Oh, Frenchy!	Clara Morton
You'll Find Old Dixieland in France	Anna Chandler
I'm Sorry I Made You Cry	

Foys and Juliet Big Winners on Riverside Bill

Bright spots on the Riverside bill were the Foys, headed by Dad Eddie, and Miss Juliet in her "One Girl Revue." Bob Matthews and his playlet, "The Old Rounder of Broadway," and Van and Schenck, holding over, were others who delighted. Madame Burnell offered quite a novelty in an electrical act entitled "Currents of Fun." Al Shayne, the Wilton sisters and the Levollas were others who figured on the bill to advantage, blending comedy, harmony and feats on the wire.

Eddie Leonard Colonial Hit

Eddie Leonard was the stellar attraction at the Colonial, at the head of a troupe of minstrels. He offered a brand new concoction, entitled "Dandy Dan's Return." Although his new songs evoked much applause, it took "Ida" and "Roly-Boly Eyes" to bring the audience, figuratively, to its feet.

The pretty Duncan Sisters, who are to spend a few weeks in the two-a-day after a successful season at the Winter Garden, entertained with song offerings that are really out of the ordinary. Bert Baker is seen in "Prevarication," an uproarious farce.

MORTONS' REUNION ENTHUSES PALACE AUDIENCES

Seven of Famous Family of Entertainers on Bill and Lucille Cavanagh in Gorgeous Act

Vaudeville-goers of two generations thronged the Palace during the past week to greet these evergreen and ever-branching favorites of the spotlight, the Mortons. There were seven of them, including Papa Sam and Mamma Kitty, and Naomi Glass, wife of Paul, and they were distributed over three acts in the solar plexus portion of the bill.

Clara appeared first in her individual offering, which was programmed as a "solo songalogue."

Then followed Paul and his wife in fetching harmonization and satire, ideally grouped about a central theme. Their offering was a model of its kind.

And thereupon came papa and mamma, doing their original song offering, with pedal trimmings, of eighteen something, way before the ken of current audiences.

Martha and Joe, youngest of this bully brood, were then introduced to vaudeville by the elders, with pardonable show of pride. When the seven appeared in toto for a farewell bow, the house rose to them, showering upon them the accumulated appreciation of four decades of theater-going.

"Stunning" is the word best descriptive of Lucille Cavanagh's new offering—and the term applies to star as well as offering. No prettier mise en scene and no better arranged routine has been effected in an act built around a "single" than that displayed in the Cavanagh offering. Dancing musicians, who play her dance accompaniments on saxophone and violin, along jazz lines, constitute a pleasing deviation from the usual.

Miss Cavanagh is always a delight, and her attractiveness is, if possible, enhanced by these contributory features.

There has been a corner reserved in vaudeville for several seasons for just such a presentation as "Crosby's Corner." Its homely touches, reminding some of us who hail from the villages of the days when we played slide trombones or bass drums in the Silver Cornet Band and drilled in the town hall and ate fudge and flirted at "sociables"—all these awake genuine responsiveness. And the playing of a brass band as finely attuned as the Crosby aggregation sounded mighty good to the audience, as its enthusiasm attested.

Bills at San Diego

At the Savoy Theater, Ross, Wyse and company made the hit of the show, and, strange to say, the "company" end of the act was the feature.

The Hipp bill at the Spreckels Theater featured Keane and White, and the act was well worth its prize place on the bill. They do a little musical work, a lot of magic, and put some comedy in that is a treat.

CHAPMAN.

IN THE SONG SHOP

Collins and Harlan, Famed in Phonographs, to Disclose Selves in Person in Musical Show

BY E. M. WICKES

ARTHUR COLLINS and Byron C. Harlan, of Columbia record fame, are to crawl forth from their matrix-shells and appear before the public in person. And if weight counts for anything—both physically and artistically—they are some persons.

The popular phonograph singers are going on the road with a show. They will be at the head of it—regular stars—while someone else is behind it, of course. Who the "angel" is is not known.

Last year they went out with another fellow's show and "ran away with it" whenever they weren't "stopping it."

But they weren't always so popular. Once upon a time Collins used to be a life-saver at Barnegat, N. J., and every time he aired his singing aspirations at home his dad told him to go out and sing to the waves.

Harlan used the Sioux Indians out West for an audience when no one else would listen to him. At night, in the pale moonlight, Byron would wander out to the prairie and let loose, and whenever he did the coyotes put up an awful howl, but Harlan thought that they were simply joining in with the song.

When questioned as to the kind of songs they intend to use with the show, Messrs. Collins and Harlan replied: "Anything that the public likes. When we can't sing any more we'll whistle 'Missouri' and 'Blue Rose' waltzes."

AMY CLARK IS VERSATILE

Amy Ashmore Clark is now in charge of the concert and vocal teaching department of the Art Music Company. Her firm has had a studio fitted up for her, where her word will be law. Although she has been in charge of the department but a month, she has shown some wonderful results. Singers who have taken the trouble to pay her a visit have nothing but praise for her and the numbers she is handling.

Miss Clark is a song writer in the bargain. M. Witmark & Sons published a dozen of her compositions, including "My Rosary for You," which has become a steady seller. Ernest Ball wrote the music for it.

And show experience she's had. She spent several years in vaudeville and musical comedies.

After analyzing her abilities, her personality and her experiences, one is inclined to believe that Will von Tilzer, the president of the company, has picked a winner in Miss Clark.

KNOWS MILLION MELODIES

Since the very first day that Meyer Cohen went into the publishing business he has been doing the unusual. His latest excuse for getting into print is the fact that he has a wonderful saleswoman in Mildred Rosen, who was formerly a music buyer for a large music store.

Miss Rosen not only knows how to sell music, but she can play, and carries about a million tunes in her head. Meyer defies anyone to ask her to play any song that has been on the counters for the past five years, adding that he will buy any

time she can't play the number called for.

She has been a big asset in helping Meyer to boost "That's What God Made Mothers For," which is the hit of his catalogue.

HEINZMANN WITH G. & F.

Johnny Heinzmann has moved again and is now professional manager for Gilbert & Friedland. He celebrated his entrance into the new job by landing two big acts for "While You're Away." As Heinzmann knows the game from "Home, Sweet Home" to "Oh! How I Hate to Get Up in the Morning," and has made a host of friends, he should not have any difficulty in making good for Gilbert & Friedland.

ART COMPANY'S NEW SONGS

Will von Tilzer, president of the Art Music Company, appears to possess the gift of knowing just what the public will like in the way of popular and high-class songs. It must be a gift, for no one as yet has ever been able to figure it out with pad and pencil. Among the high-class catalogue that Mr. von Tilzer has built up are some big numbers, including "Forever Is a Long, Long Time," "One for All and All for One" and "Water of Venice."

GILBERT & FRIEDLAND WAGER

When L. Wolfe Gilbert and Anatol Friedland opened the Orpheum time in San Francisco they made a wager with Maxwell Silver, their general manager, that they would create sales to a certain number of copies of "While You're Away."

Now, while Silver feels confident that "While You're Away" is a natural hit, yet he did not see how Gilbert and Friedland could make good. To his way of thinking, they had overestimated their abilities as song exploiters, and for the first week it looked as if Silver would have an easy time of it cashing in. Today, however, Silver is commencing to save his jitneys in order to be able to pay off, for if orders continue to flow in as they are at present Gilbert and Friedland will double the amount of copies stipulated in the wager.

"HINDUSTAN" HIT IN FRANCE

Reports brought back by some of the singers who have seen service in the trenches say that "Hindustan," Fred Forster's latest publication, is a big hit with the American forces overseas. The title of Forster's new number and "Hell, Heaven or Hoboken by Christmas" are slogans with the doughboys "over there."

DAVE LEE PLACES SONG

Now writing under the nom de plume of Lee David, Dave Lee has placed with Gilbert & Friedland a new number, entitled "Calling Me to the Hills," which will be out some time this week. Dave has been playing the piano in a Jersey show house for a while, but will return to New York in two weeks, and will devote some of his time to exploiting the Gilbert & Friedland catalogue. This is not Dave's first offense. He had several songs in the past with Stern and Waterson.



E. F. ALBREE

Executive Head of National Theatrical Allied Interests' Liberty Loan Drive

Rich Bill at Shea's, Buffalo

William B. Friedlander's latest and best musical satire, "The Suffragette Review," with a chorus of twenty singing and dancing girls and boys, supporting Bobby Barnard, Paula Temple and Jimmy Slater, headlined the new Shea bill. The act was presented in a special set and attractively costumed and the musical numbers were tuneful, with well pointed lyrics.

The "special extra" attraction was Al and Fanny Stedman in "Pianocapers." Miss Stedman is a versatile eccentric comedienne. Their material is up to date and original.

As a special feature, Mme. Doree's Seven Allied Songbirds was put on the bill. Mme. Doree (Mrs. Dore Lyon) is known to hundreds of Sheagoers, who always welcome her excellent offerings.

Loney Haskell, "that rascal," had a monologue which is productive of many grins and Ethel Hopkins, who is the daughter of Colonel Hopkins, one of vaudeville's pioneers, did a particularly delightful singing novelty.

TAYLOR.

Thriller at Keith's, Boston

"An American Ace," a patriotic melodrama by Lincoln J. Carter, featuring Taylor Granville and Laura Pierpont, headed the show at Keith's. It is a sort of a ten-twenty-thirty thriller, bordering too much on fireworks and fusillades to please most people in these days of war.

Real laugh provokers are Eddie Bordon and "Duke" in "The Law Breaker." Bordon is a hard worker and sings, dances, plays the piano and a viola, and "carries on" something scandalous. His act went over big, due in no small measure to the assistance of "Duke." HOWE.

Keith Opening in Cincinnati

Keith's started the season with good attendance and a fair bill. "In the Zone," a wartime sketch, the scene of which is laid on a British ammunition ship, lacked punch.

Montgomery and Perry were the real hit of the show. Montgomery, if anything, improves with age. His antics are irresistible. Perry is a good foil, and their talk and songs get over big. GOLDENBURG.

ANNA CHANDLER HIT IN A SONG OFFERING AT AMERICAN

Latest Loew Favorite Stands Out in Bold Relief on a Bill Crammed with Patter

The bill at the American Theater was for the most part made up of patter acts, which, however, did not become monotonous, due to a wide variety of material and method of presentation. This, incidentally, served to set off, in strong relief, the headliner, Anna Chandler, who is making her first appearance on the Loew Circuit, whose act, already of high merit, took on added entertaining values as a result.

With but two exceptions, "You'll Find Old Dixieland in France" and "I'm Sorry I Made You Cry," which she uses as encore numbers, Miss Chandler's song repertory is exclusive. She met with instantaneous approval and was called back many times.

"The Painters," liked best next to the Chandler act, proved a pleasing mixture of raillery, clowning and songs.

The balance of the program consists of Robert Swan, an English comedy juggler; McDonald and Cleveland, Holden and Herron, Cook and Lorenz in "The Two Millionaire Tramps," George and Lily Garden, xylophonists, and a domestic comedy sketch called "Everything but the Truth."

Blanche Ring in Philadelphia

Blanche Ring and her "Topics and Tunes of the Times" heads a good bill at Keith's, sharing honors with Rita Mario's ten "musical maids," and an excellent troupe of Japanese illusionists.

Miss Ring admits right at the start her lack of material, and emphasizes the fact that songs like "Bedelia" and "Rings on My Fingers" aren't written any more. So she offered several war ballads, quite the best being a new one, "The American Ace." "Kicking the Kaiser Around" was pleasantly abusive, and "The Dooleys Are Doing Their Bit" was amusing. But it took "Bing, Bang, Bing 'Em on the Rhine" to get the audience waked up. And they couldn't get enough of that!

Alfred Latell, assisted by Elsie Vokes, in realistic impersonations of dogs; Asahi, in clever illusions; and Babette Raymond were others of importance on the bill. CONN.

Keith Season on in Atlanta

Keith vaudeville at the Lyric theater opened with De Witt Young and sister in what is more than a plain juggling act. Their stage setting is different, for one thing. It is a vision of black and white, and everything, even to the juggling apparatus, follows out the same color scheme.

The musical comedy, "Going Some," got the lion's share of applause. The girls were pretty and sang well, and the comedian contented himself with doing clever dancing stunts. He evidently cannot sing, and knows it, so he didn't try—which is commendable.

"The Wife Saver," a one-act playlet, received a good hand and in it Henry B. Toomer amused the audience with some witty lines.

WINCHELL.

STOCK IN MANY CITIES

ALL AMERICAN STOCK FOR ENGLAND

Charles E. and Harry Clay Blaney
To Have Large London House

If present negotiations terminate successfully it will not be long until Charles E. and Harry Clay Blaney will extend their circuit of stock theaters to the other side of the Atlantic.

A well known theater in London, seating nearly 2500, will be the permanent home of the first All-American Stock Company to invade England under the management of the Blaney Brothers.

An American company presenting American plays, with a change of bill weekly would seem to be a distinct novelty there, and representatives of

London theatrical interests now in this country have stated that the plans contemplated by the Blaneys will be watched with unusual interest on their part and by those in London whom they represent, it being a wide departure in the policy of dramatic production, at least so far as the English metropolis is concerned.

If the London company is successful other companies will be established in Liverpool and Manchester.

Harry Clay Blaney is expected to sail soon for London to take charge of the English venture.

STOCK FOR DENVER

Theater with High Class Company
Tom Wilkes to Open Denham

Salt Lake City.—That stock is ever increasing in popularity in the intermountain country is evidenced by the announcement by Tom Wilkes, manager of the Wilkes Theater Corporation, that a stock house would be opened in Denver, Colo., on Oct. 15. Mr. Wilkes, who is a prominent oil operator of Los Angeles, has been in Salt Lake arranging plans for the new house. The Denham Theater, in Denver, has been leased and a high class stock company will feature the same plays as are being staged in the Wilkes houses in Seattle and Salt Lake. Mr. Wilkes also announces that negotiations to obtain houses in San Francisco and Los Angeles are on.

The Salt Lake house has opened its fourth season with greater promise of success than ever. A few new faces are to be seen this year, most of the old company being intact.

George Barnes has succeeded Ralph Cloninger as leading man, the latter having been called to war. Mr. Barnes is a former Salt Lake man, having appeared here two years ago with the Wilkes. Last year he was in Seattle. Nana Bryant is starting her fourth year as leading lady. A. Burt Wesner, of San Francisco, succeeds Huron L. Blyden as director, though Mr. Blyden is still a member of the company. Business reasons caused his resignation last spring.

Other members of the company are Ancyn T. McNulty, Frederick Moore, Harry Kirby, Palmer Morrison, Harry Taylor, Jack Longden, Cliff Thompson, Alice Mason, Ruth Saville, Clyde Tracy, Mae Thorne, Harry Taylor and Claire Sinclair.

HERB WESTEN.

"Stop Thief" in Chicago

Chicago.—This week the players at the Great Northern theater are appearing in Carlyle Moore's "Stop Thief." Mr. Marb is playing Dugan and Miss Anne Hamilton Nellie.

ATRINS.

Buffalo Company Opens

Buffalo.—The Knickerbocker Players gave their opening performance in the Star theater Monday evening, Sept. 23, presenting Maud Fulton's "The Brat." For the week of Sept. 30 the players will offer "Rolling Stones." Julie Herne played the part of the brat and Frank Wilcox interpreted the role of the novelist's younger brother. Thomas V. Emory, the juvenile man, did not appear, but will be in the personnel that will produce "Rolling Stones." A stock season in Buffalo during the fall is a distinct novelty, but one which is sure to meet with success. It is interesting to note that William H. Pringle, who has appeared in Buffalo many seasons with Jessie Bonstelle, is one of the members of the Knickerbocker Players. TAYLOR.

Popular Florence Roberts

Florence Roberts, American stock actress, probably is the most talked of woman in South Africa today. She has signed her third contract with the African Theater Trust. She opened the present season as the old clairvoyant in "The Thirteenth Chair," in Johannesburg and made such a tremendous hit that the critics have proclaimed her the most popular actress that has visited South Africa in years. She is now heading the American Dramatic Company and will use "The Thirteenth Chair" and "Mrs. Wiggs of the Cabbage Patch." Her Australian engagement has been postponed.

Stock in Philadelphia

The Orpheum Theater in Philadelphia is to have a stock company organized by Frank Fielder. Mae Desmond has been engaged as leading woman and Ashton Newton will be the leading juvenile.

UNION HILL PREMIERE

Keith Players Present "The Maid, the Man and the Money"—Weber Buys Play

Union Hill, N. J.—The B. F. Keith Players presented at the Hudson Theater, Sept. 23, for the first time on any stage, a new play entitled "The Maid, the Man, and the Money." Many prominent New York theatrical managers made a special trip on Monday evening to attend the premiere, and all seemed to be highly delighted with the play and the players. It contains a well-constructed plot and its lines are bright and witty. Joe Weber was so delighted with the piece that he purchased the American rights to the play and will produce it in the very near future with a prominent cast. The story shows the heroine, a young and pretty widow, refusing the proposals of an old and wealthy man. When he dies he leaves his fortune to the widow and his nephew, a Canadian ranch owner, on the condition that the pair marry. If not, the money goes to a charitable institution. Both the widow and the rancher object to being driven into marriage in this manner, and the heroine, wishing to learn what kind of a man the rancher is, poses as a maid in the employ of the heroine. He quickly falls in love with her and she with him.

Dorothy Shoemaker was delightful in the role of Mrs. Calthrope, the widow. Jack Roseleigh, the leading man of the company, did very good work as Fergus Wimbush, the Canadian.

Farce Comedy at Seattle

The Wilkes Players presented last week "Good Gracious, Annabelle," the delightful farce comedy by Clare Kummer. Grace Huff, Ivan Miller and Fanchen Everhart were featured in the leading roles. Miss Huff handled the part of Annabelle admirably. Her comedy was clever and her more serious lines were carried with a pathos that won her hearty applause. Week of Sept. 15, "Nothing but the Truth." MENDELL.

Fort Dodge Has Stock

The Sherman Stock Company has opened at the Magic Theater in Fort Dodge and is drawing good business. These players succeeded the Gardiner players at this house last season and have become great favorites. L. M. RANKIN.

Miss Malone in "Daybreak"

Los Angeles.—Florence Malone appeared Sunday as the new leading woman, following Mollie McIntyre. The play was Jane Cowl and Jane Murfin's play, "Daybreak."

CRANE WILBUR'S PLAY PRODUCED

"The Common Cause," Aspires to Broadway—Maud Fulton Gets Theater

Oakland.—Ye Liberty Players, week of Sept. 15, gave the first presentation of Crane Wilbur's new play, a patriotic inspiration called "The Common Cause," and a play which New York will have the privilege of seeing before a year has passed. Henry Shumer, as the big-hearted German who really loves his fatherland, had the big part, and gave an excellent performance, with Wilbur as the young American who comes home blind from shell shock. Audra Due, the ingenue, gave an especially pleasing performance as the young girl of German parentage who sticks to her father, "right or wrong." Others to score heavily were Jane O'Roark, leading woman; Ethel Martelle, John Ivan and Sam Burton.

The Macdonough closed Saturday night to stock, and has been taken over by Ackerman & Harris for the Hippodrome circuit. Jane Urban was such a success in "Daddy Long Legs" that the whole company was moved over to the Bishop Playhouse for an extra week, after which the theater will be taken over by Maud Fulton and will be known as the Maud Fulton Playhouse. Guy Smith and George Ebey, managers for the Macdonough stock company, will be associated with Miss Fulton. Jane Urban and Paul Harvey will be retained as leading man and woman. Miss Fulton intends reviving "The Brat." She also plans producing a new play. Harry Bishop has no connection whatever with the new arrangement. P. M. McINTOSH.

Lack of Attractions Makes Stock Necessary in Training Camps

The far western cantonments are suffering from the difficulty of supplying continuous attractions for the Liberty Theaters, mostly because of prohibitive railroad jumps. To remedy this, plans for the extension of stock companies are being made by the Commission on Training Camp Activities. Three or four companies will be added to the number already playing.

Harry Lorsch, recently manager of the Liberty Theater, Camp Pike, has been appointed stock supervisor, and he will be permanently located at the New York office of the Commission on Training Camp Activities. Mr. Lorsch recently left the city on a tour of the central and western camps to look over the situation. On his return he will work in conjunction with George H. Sergeant, who is now in the west handling the stock companies playing in Camps Kearny, Fremont, Cody and Lewis.

The present plan calls for alternating companies, forming a sort of circuit, each stock remaining three or four weeks in one camp.

Dates Ahead and Broadway
Time Table on Page 528



American soldiers operating an anti-aircraft gun in "Crashing Through to Berlin" (Universal)



Enslaved Belgium as symbolized in "Lafayette, We Come!" (Affiliated)



The launching of the Challenger is an inspiring scene in Universal's picture, "The Yellow Dog"



Charles Ray represents The American People in a Liberty Loan Film made by courtesy of Famous Players-Lasky and Thomas H. Ince and distributed by the National Association



An effective scene in "Lafayette, We Come!" (Affiliated) shows Dolores Cassinelli in prayer over here for the ones over there.



Norma Talmadge, Select star, comes face to face with the German invader in a Liberty Loan film and depends for her safety upon one staunch American



Pauline Frederick in Goldwyn's Liberty Loan picture, "Stake Uncle Sam to Play Your Hand" looks to Uncle Sam for success



Geraldine Farrar is a heroic Columbia in "The Bonds That Tie" (Goldwyn). Tom Santachi and Milton Sills are the sailor and soldier



The young soldier hears the patriotism of the old generation. A scene from General Film Company's Liberty Loan picture



President and Mrs. Wilson attend a demonstration at the foot of the monument to Lafayette in Washington (Hearst-Pathé)

ALL FORMS OF WAR INDUSTRY TO BE SHOWN

Motion Picture Exposition at Garden to Be Most Comprehensive Ever Arranged

Every form of war industry in which the Government is engaged will be shown and exhibited at the National Motion Picture Exposition to be held in Madison Square Garden October 5 to 13, inclusive.

The latest Governmental department to requisition space at the war service exposition of the motion picture industry is the United States Government Employment Service of the Department of Labor.

The object of the exhibition of this department will be to visualize for the people of New York the vast variety of war work upon which the Government is engaged, and in doing so call their attention to the urgent need for mechanics and laborers of every kind to engage in an essential war industry.

They are planning one of the most comprehensive, interesting and instructive exhibits that could possibly be imagined. It is planned to show miniature ships actually in the course of construction. Miniature ways and shipyards will be built in Madison Square Garden and workmen will actually build ships before the eyes of the public.

Skilled mechanics from various airplane factories will also construct miniature aeroplanes. Plans are now being worked out to show every weapon that is used in modern warfare, and the exact manner in which it is used. Soldiers will be detailed to the exposition who are

skilled in the use of all these weapons, and who will demonstrate the manner in which they are used in modern warfare.

As the time for the exposition draws near the support which it is receiving from the picture industry is becoming more enthusiastic every day. Practically all of the large companies have signed contracts for space, and an elaborate show is being planned in order that the industry may not be overshadowed by the Government. This exposition and the great patriotic service which it is accomplishing has been made possible to the Government by the unselfish patriotism of the industry. When the question of the exposition was brought to the attention of various Government departments and the offer of space made without cost to them, they expressed the greatest enthusiasm and stated that they have long desired to hold an exposition in New York, but have been prevented on account of the great cost and the fact that they would have to have a special appropriation by Congress. The offer of the motion picture industry to permit them to hold an exposition without cost to them has been met with immediate and enthusiastic acceptance.

With the Government exhibits as they are now planned it is confidently expected that the exposition will be the greatest and most successful in the history of the film industry.

Motion Picture Theaters Aid Labor Recruiting

The motion picture theaters of Greater New York have been called upon to aid in the recruiting of 350,000 mechanics and laborers by the United States Bureau of Employment.

This request has been received by the National Association of the Motion Picture Industry. Owing to the great expansion of the country's war industries there has developed an enormous shortage of labor. The situation is extremely serious. Men must be found to build and take part in every form of activity in which the Government is now engaged if an army of 4,000,000 men is to be placed on the firing line in France by next July.

It is planned to run a slide campaign in the picture theaters to place before the people the seriousness of the labor shortage. These slides will be supplied to exhibitors free of charge and they will merely be requested to run them during each performance.

The slides will contain the location of the United States employment office nearest the theater and where shown short messages calling attention to the seriousness of the labor shortage.

Webster Quits Pictures

Henry McRae Webster will for a time produce no motion pictures, and is now quite busy hunting a theater to house the dramatic stock organization he is forming.

Party to Open Loew's New Washington Theater

Marcus Loew plans something pretentious in the line of parties for the opening of his Palace Theater, Washington, about Oct. 15. For the opening of this house, which will exceed his Metropolitan in Brooklyn in cost and beauty, he is inviting various well-known photoplay stars living in and around New York to be his guests for the trip to Washington.

The company will leave New York on Sunday night and probably will return at midnight Monday or remain over until Tuesday morning. A big dinner and supper party at a Washington hotel, where well-known officials will be present, also is being planned.

Triangle Lets Out Actors

Triangle has let out all the players of its stock company, numbering about seventy-five, and actors and actresses will now be engaged by the picture, instead of being permanently on the payroll, as formerly. A number of them are contemplating going back to vaudeville.

Exhibitors' League Conference

A conference of the State Exhibitors' League was held at Albany Thursday, at which the legal and tax situations were discussed and other vital problems. The meeting was attended by many League leaders from neighboring states.

In Omaha

there are almost as many exchanges as there are theatres.

Think

what this means in wasted men, money and material. Men, money and material—the three most vital war needs.

TO COMBAT INFLUENZA Film Houses to Warn Audiences of Danger of Sneezing and Coughing

In order to combat the prevailing epidemic of influenza Health Commissioner Dr. Royal S. Copeland has called in conference motion picture men and theater owners to plan a campaign of publicity and advertising to warn the public against the dangers of sneezing and coughing in public places.

The widest possible publicity will be given to the fact that, so far as now known, influenza is spread almost entirely through sneezing and coughing. One person afflicted with the epidemic can spread it to a considerable group at a motion picture house or theater. Dr. Copeland believes that if this fact is made known to everybody the progress of the epidemic will be limited.

It is planned to show slides in the picture houses requesting patrons to refrain from sneezing or coughing. Signs and placards will be exhibited also in picture houses and legitimate theaters informing the public of the necessity of observing sanitary methods.

BIG BOND MARK SET BY PICTURE THEATERS

Every House a Selling Force Backed up by Active Work

The motion picture industry is going to sell \$1,000,000,000 of Fourth Liberty Bonds in the campaign beginning Sept. 28. That is the goal it has set, and it has built up a thoroughly live organization with which to reach it.

Every motion picture theatre in the country has been constituted a selling force. Full-page advertisements are a part of the campaign.

Thirty-seven of the most prominent movie stars have appeared before the camera in Liberty Loan plays. Each of the large producing companies is represented, and one film will be shown every day of the campaign in every motion picture house.

Efforts are combined in a committee, of which Adolph Zukor is chairman, and arrangements have been completed for the release of the pictures free to exhibitors. With the film will go report blanks for Liberty Loan subscriptions.

At most of the theaters special selling arguments, in addition to those in the pictures, will be advanced. Not a man, woman or child can see a movie for three weeks and a day without having brought directly to mind and heart the big fact that buying bonds means winning the war. And at his elbow will be an agent with an order ready to be filled in.

Mr. Zukor says to the exhibitors: "The industry has been declared essential. Here is our chance to prove that it is essential and to keep it so."

FILM INDUSTRY NOW ON WAR BASIS

Manufacturers Agree with Conservation Committee on Points Suggested for Retrenchment in Production

From now on a war basis of curtailment must be the rule followed by manufacturers of motion picture machines. Lighter machines will be made, substitutes for brass, copper, aluminum, iron and steel are to be used wherever possible, smaller lenses must be put in projection machines, and other things done to conserve the metals most in demand. The Conservation Division of the War Industries Board in emphasizing the necessity of conserving materials, equipment and capital to aid in carrying on the war, says:

The division has been informed that manufacturers in your industry are producing machines with lenses of a greater variety of sizes than is necessary in war time, that considerable saving in the weight of machines can be effected, with a further saving by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are all urgently required for war purposes, is particularly desired.

The schedule issued covering the industry provides:

First—The purchase of new lenses to be restricted from this date to 4 inches, 5 inches and 6 inches focal lengths, and 16 inches, 20 inches and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.

Second—After Sept. 20, 1918, the following accessories to be furnished to purchasers only upon request as extras: Rheostat, rewinder, reels.

Third—Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this division immediately of the amount of this reduction.

Fourth—Each manufacturer to substitute some less essential material for brass, aluminum and steel so far as possible, and to advise this division of the action taken.

Mary Pickford Going to France After Making One Picture

Mary Pickford will make but one picture under her new contract. *THE MIRROR* learns, and then will accede to the request of the Over There Theater League, and go to Europe to assist in entertaining soldiers. The publicity department of Miss Pickford's new company, which she is now organizing, has been taken over to-day by Mark Larkin, who resigned as city editor of a Los Angeles afternoon paper to become associated with the film star.

Del Ruth Starts Producing

Hampton Del Ruth, late manager of productions with Mack Sennett, has obtained big financial backing and will begin immediately producing five reel comedies at the Triangle studios. He is merely renting studio space from Triangle and has not as yet contracted with any organization for the releasing of his output.

PICTURE NEWS COMPLETED

In A Few Minutes Reading

No Action Taken as Yet Over Request of Buffalo Operators for Increase—Men May Go to War Plants—At a meeting of exhibitors and operators this week no action was taken on the request of the operators for a 20 per cent. increase in wages other than that the proposition was left to the individual managers. The men working at the big houses are now getting more than the union scale calls for, and these places may even grant a slight increase to the men, but it is declared the small houses cannot afford a boost at this time. It is said that at some of the smaller houses on the east side operators working four hours each night are paid \$27.50 a week, and managers of these theaters refuse to stand for an increase at this time. The agreement between the Exhibitors' Association and the Operators' Union does not expire for two years, so that unless the individual managers are favorable for the increase many operators stand little chance for a raise. The men put the proposition up to the exhibitors in a fair and square manner, setting forth that with the ever rising cost of living they were finding it a hard matter to "carry on." They also pointed out that for men of their mechanical ability large wages were available at local war-work plants.

Chicago Has New Moving Picture Censor, Charles E. Frazier—Mayor Thompson, of Chicago, has appointed Charles E. Frazier, president of the Civil Service Commission, to be Deputy Police Superintendent in charge of the censorship of moving picture films, succeeding M. L. C. Funkhouser, discharged some time ago. Funkhouser got himself heartily disliked for the manner in which he ordered parts of pictures eliminated which showed Germany's bad side in such films as "Hearts of the World" and "The Kaiser."

Fox Producing Companies to Be Moved to California—The Fox Film Corporation will, as has been expected for some time, move all its producing companies to California because of the fuel shortage here. This is said to be only the beginning of the migration of film companies soon to set in. Arvid E. Gillstrom, who is directing the Lee children, will be the first director to go, and he carries a three-year contract.

Metro has lately declared its intention to do most of its work of producing on the Western coast.

High Taxes May Compel Removal of Canadian Exchanges—Echoes of the convention of exchange men and exhibitors of the Maritime Provinces, held at Halifax on Sept. 16-17, have reached Montreal in the shape of plans to transfer exchange offices from the Maritime Provinces to Montreal or Toronto, if the authorities of the Maritime Provinces do not see their way to reduce some of the taxation which is bearing so heavily on film men there.

Paralta Difficulties All Over and Company Now in Excellent Shape—John E. De Wolf and Herman Katz, with the assistance of Benjamin H. Hampton, have cleared up all the difficulties of every kind which in the spring beset Paralta Plays, Inc. The vaudeville studio property in Los Angeles that was jeopardized was rented to the Bruntons on a plan that settled the coast troubles. Nearly two dozen high-class pictures have been marketed here and abroad and are making money. Notwithstanding the difficulty, Paralta has made remarkable progress during the year of its existence and the outlook for the second year is now bright. Mr. Hampton is given great credit by Messrs. Katz and De Wolf for the part he played in Paralta's recovery.

Activity Increasing in Minneapolis Picture Theaters—Enlargement of motion picture activity in Minneapolis has followed the close of the vacation season with the accompanying return of thousands to the city. Anticipating the return of cold weather, the neighborhood picture houses are reopening. The New Calhoun, in the heart of the apartment house district, opened this week. The house has been entirely redecorated, and a new screen and new projecting machinery installed. Frank Hines, known as a member of many motion picture house orchestras in Minneapolis, has been chosen director of music at the head of a wholly new orchestra. At the same time the Shubert Theater is showing "Hearts of the World" for its third straight week.

Symphony Theater at Ninety-fifth Street Reopened by Harry Levey—The Symphony moving picture theater, that was once a general market, but was rebuilt and opened by Aubrey Kennedy in May with some eclat, but later closed for a reason never made quite clear, has been taken over from Thomas Healy, the owner, by Harry Levey, manager of the industrial department of the Universal Film Company. It was reopened to the public Saturday night under the direction of Mr. Levey. The house is attractive and well located and can be made to pay well with the proper handling. Mr. Levey has arranged for the service of the Jewel, Universal and Paramount film companies to supply the pictures for the Symphony.

Paderewski to Star in Film "History of Poland"—Ignace Paderewski, famous Polish pianist, is to be starred in a picture production depicting historical events of his native land. His appearance will be purely for patriotic purposes and he has stipulated that half the receipts after cost of production is paid shall be devoted to the Polish Relief Fund. Roy Somerville and Hugh Wier persuaded him, and the former will write the scenario.

Ministry of Information to Erect Studio on Famous Players-Lasky Plans—In response to a request from the British Ministry of Information in London, the Famous Players-Lasky Corporation has forwarded a complete set of plans and specifications of its big studio at Fort Lee, one of the most perfectly designed and equipped plants of its kind. They will be utilized for the erection of a plant in England for the making of propaganda pictures for the British Government.

Negotiations for the co-operation of the Famous Players-Lasky Corporation were opened during the summer between Lord Beaverbrook of the British Ministry and C. A. Clegg, manager of the Famous Players Film Company, Ltd., of London. Mr. Clegg cabled the New York office asking if the Famous Players-Lasky Corporation could furnish a head for the departments of construction and maintenance of a studio for producing propaganda films, all expenses to be paid by the British Government.

President Zukor cabled Mr. Clegg that arrangements could be made to lend any department heads needed and that there would be no charge except for the compensation of the men actually engaged.

Lord Beaverbrook has sent a letter thanking Mr. Zukor for his ready co-operation and generosity.

Audiences to Continue Singing "Star Spangled Banner"—Because of the successful results of the "Star Spangled Banner" Day campaign, instituted by the Mayor's Committee for National Defense, by means of the aid and co-operation of the National Association of the Motion Picture Industry, it has been decided to request the motion picture exhibitors of Greater New York to continue this practice. All exhibitors are, therefore, called upon to continue to have their audiences sing the "Star Spangled Banner" at the opening of each performance.

The Mayor's Committee has expressed itself as highly pleased at the manner in which the theater owners of the city responded to the request last week.

Remarkable Run of Griffith's "Hearts of the World"—The definite announcement that D. W. Griffith's production "Hearts of the World" will have its final showing at the Forty-fourth Street Theater, New York City, on Oct. 5 brings to light some interesting facts regarding this splendid entertainment. Statistics compiled by Mr. Griffith's executive department disclose the fact that 742,000 persons have seen "Hearts of the World" during its New York engagement. Its final showing also will register upwards of 370 performances at the Forty-fourth Street Theater, by far the greatest record for a single run at this playhouse, and a glowing tribute to Mr. Griffith as the producer of super-films.

Fighting for Sunday Shows in Iowa—Ericsen & Son, exhibitors at the Rex Theater, Cedar Falls, Ia., have been arrested twice in two weeks for opening their theater on Sunday. They have appealed to the District Court and declare they will fight the case through the Supreme Court of the State. Waterloo, Ia., five miles away, has Sunday shows, and the Cedar Falls exhibitors did not want their patrons won away from them when the fault was not theirs.

Row Over Admission Prices in Canada—The Mutual Film Co. of Canada, head offices at Montreal, has had a row with the Strand Theater of that city over the matter of admission prices to be charged during the run of "My Four Years in Germany." The film people argued that according to the contract the theater should not charge less than \$1 per seat, while the theater management insisted on letting the fans in at regular prices of from 15 to 30 cents. There was a great fuss in the newspapers, or, rather, in some of them, as others objected to handing out a lot of free advertising. The fuss was certainly good advertising for both the Mutual and the Strand.

United Pictures to Make Eight Productions with Dustin Farnum—One of the big new events of the year on the coast is the signing of Dustin Farnum by United Pictures for a year's work, in which he will appear in Roger Pocock's "The Man in the Open" and Gilbert Gregory's "The Wolf Breed." Winifred Kingston will be leading woman in two films. Two comedies also will be produced. Ernest Warde will direct the work, to be done at the Brunton studios.

Mission Pictures, New Company to Exploit Gloria Joy—Baby Gloria Joy is to be featured by a company just formed, to be known as Mission Pictures. I. W. Keerla, formerly secretary of the Corona Cinema Company, heads it, and it is said to have strong financial backing. The Brunton studios will be used, with Sherwood Macdonald as director and Dan Whitcomb scenario writer.

Battery of 31 Liberty Loan Films Shown to Exhibitors and Trade Press—The Liberty Loan films, thirty-one in all, were exhibited to Government officials and the trade press last week, nineteen at the Rivoli one morning and the remainder at the Famous Players-Lasky projection room the next day.

A letter containing fourteen clauses has been drafted by the Liberty Loan Committee of the Motion Picture Industry explaining in detail the regulations for the distribution of the prints to be used in the campaign.

Each company will distribute its own prints and each is to be held responsible for keeping them at work.



THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part
of the Country

Just Before
Going to Press



"The Goat"

(Paramount—Fred Stone)

WIRE REPORTS—EAST

Box Office Value Great
Exhibitor Comments: "A fine beginning for a promising series of pictures."

WIRE REPORTS—SOUTH

Box Office Value Good
Exhibitor Comment: "Picture not up to expectations."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

In this comedy Church simply had to "act" in the movies, so his fiancée, Molly, returns their engagement ring and he starts his career. But life is not always rosy for him because he becomes the goat for everybody and does all the work and the other players take all the glory. Finally he is severely wounded while doing acrobatic stunts, and the leading man pretends it was he. Then the company presents Church with \$1,000 to remain silent. Church again renews his engagement to Molly and forgets a career "in the movies."

"Laughing Bill Hyde"

(Goldwyn—Will Rogers)

WIRE REPORTS—EAST

Box Office Value Great
Exhibitor Comments: "One of the best pictures shown in house. Will Rogers immediate hit."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Fine
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

Laughing Bill is an escaped convict of sunny disposition, who escapes North in company with a physician who had aided in his flight. There he not only works out his own salvation, but saves the mine of Ponotah, a half-breed Indian girl. He also "salts" a worthless claim of the doctor, and in the end marries Ponotah.

"Sporting Life"

(Paramount—Arctcraft Special)

WIRE REPORTS—EAST

Box Office Value Great
Exhibitor Comments: "Very big. Everything about the picture is considered fine."

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires To Us

SYNOPSIS OF STORY

The plot chiefly concerns the adventures of the Earl of Woodstock, a splendid fellow, who falls in love with the daughter of his horse trainer. Now, the Earl is greatly in debt and has two plans for winning money—one, in a boxer whom he is backing, and the other—his horse, Lally Love. Then comes troubles galore for enemies begin working, but in the end everything is righted and the dashing Earl and Norah are married.

"Daughter Angele"

(Triangle—Pauline Starke)

WIRE REPORTS—SOUTH

Box Office Value Fair
Exhibitor Comments: "Not much of a story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Fair
Story Fair
Acting Fair
Photography Good
Technical Handling Fair
Settings Adequate
Moral Effect Wholesome

SYNOPSIS OF STORY

Mary, the estranged daughter of Anthony Brenton, returns with her child, Angele, in the guise of a French refugee. Mrs. Chumnige, Brenton's housekeeper, has an eye for her employer's millions and tries to bring about a marriage between her son Frank and Angele. Robert Fortney is interested in Angele and arouses the enmity of the housekeeper, who notifies the Government that he has been signaling U-boats on the coast. Investigation proves her son Frank to be the guilty one, and the mother plots to fix the blame on Fortney. But in the end right prevails.

"Kultur"

(Fox—Gladys Brockwell)

WIRE REPORTS—SOUTH

Box Office Value Good
Exhibitor Comments: "Powerful exposure of German methods."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Excellent
Photography Good
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

A drama of the present war is unfolded in this tale. It tells of how Rene de Bornay is sent by France to

discover Germany's plans. He meets the Countess there, who falls in love with him. She sickens of the spy system and seeks to withdraw, but is told by Germany that she cannot. She is told to secure Rene's undoing, but instead, procures his escape and in her own boudoir is stood against the wall and shot for saving the man whom she loved better than life.

"To Him That Hath"

(World—Montagu Love)

WIRE REPORTS—CENTRAL

Box Office Value Good
Exhibitor Comments: "A strong melodrama. Greatly appreciated."

WIRE REPORTS—WEST

Box Office Value Good
Exhibitor Comments: "Typical Love Picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Fair
Story Fair
Acting Good
Photography Good
Technical Handling Fair
Settings Fair
Moral Effect Wholesome

SYNOPSIS OF STORY

David Aldrich, hero of the drama, comes to St. Christopher's Mission, under the tutelage of Philip Morton. The latter is the guiding spirit of the Mission, and at his death David comes upon information that Morton had had an affair with a woman and had taken Mission funds to pay her blackmail. Rather than expose his dead friend, David takes the blame and goes to prison for five years. Then, upon his release, he struggles to earn a living and keep straight. In the end he wins the love of his first sweetheart.

"The Long Chance"

(Universal—Frank Keenan)

WIRE REPORTS—SOUTH

Box Office Value Fair
Exhibitor Comments: "Not much of a story." "Keenan's work complimented."

SYNOPSIS OF STORY

In their youth a boy and a girl had parted—he to go West, while she remained behind and married another. The drama then shows several years later when they meet in the West. She and her baby daughter have survived a sandstorm, but her husband is killed. Years later he protects the love interests of the daughter at the cost of life, proving that he remained devoted to his boyhood sweetheart through life.

"The Eyes of Julia Deep"

(American—Mary Miles Minter)

WIRE REPORTS—WEST

Box Office Value Fair

Exhibitor Comments: "Poor story."

SYNOPSIS OF STORY

This drama tells of Julia Deep working in Timothy Black's store, and in the evenings spends her time reading books at Mrs. Turner's boarding house. Terry Hartridge lives at Mrs. Turner's also, and is busily engaged spending the fortune which his father left. He is enamoured of Lottie Driscoll, an actress. When Terry's money is gone he decides to commit suicide, but is prevented from so doing by Julia. In trying to reform him Julia falls in love, and the two plan to be married.

"When a Woman Sins"

(Fox—Theda Bara)

WIRE REPORTS—CENTRAL

Box Office Value Great
Exhibitor Comments: "Tremendous success. Could not handle crowds."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Fair
Photography Good
Technical Handling Fair
Settings Good
Moral Effect Questionable

SYNOPSIS OF STORY

The heroine of this drama is Lily, a nurse, who is engaged to look after an elderly roue, West, who is seriously ill. West follows Lily to her room one night and falls dead because of the undue excitement. This causes an estrangement between Lily and Michael, West's son, who loves Lily. Then Lily becomes a dancer and is a sensational success. Trouble again separates Lily and Michael in the person of Michael's cousin, Reginald, who shoots himself on Lily's account. But in the end Michael and Lily decide to lead a good life together.

"Her Country First"

(Paramount—Vivian Martin)

WIRE REPORTS—EAST

Box Office Value Good
Exhibitor Comments: "Martin makes a great appeal."

NAT'L BOARD OF REVIEW REPORT

Entertainment Fine
Story Excellent
Acting Fine
Photography Fine
Technical Handling Good
Settings Good
Moral Effect Wholesome

SYNOPSIS OF STORY

The heroine of this comedy-drama is the daughter of a munition maker, who is active in drilling girls for defense. She learns of a spy in her father's employ and starts to find him. She becomes implicated in several plots, but is saved by a U. S. Secret Agent, and in the end is happy with her soldier-lover.

"The White Lie"

(Hodkinson—Bessie Barriscale)

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Story not convincing. Below Barriscale standard."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Powerful picture."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Story fine, but Barriscale is slipping."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
 Story.....Fine
 Acting.....Good
 Photography.....Fair
 Technical Handling.....Good
 Settings.....Well Done
 Moral Effect.....Wholesome

SYNOPSIS OF STORY

A mystery drama is unfolded when the heroine's husband looks into her past life. He suspects that "their" child is not really his. Then he discovers certain things which implicate his wife in an affair with an ex-thief. But in the end matters are explained and he finds his wife is "true blue" and all ends well.

"Kildare of Storm"

(Metro—Emily Stevens)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Stevens does some excellent work."

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "A picture of unusual merit. Baggot wonderful as Kildare."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
 Story.....Fair
 Acting.....Good
 Photography.....Good
 Technical Handling.....Fair
 Settings.....Fair
 Moral Effect.....Questionable

SYNOPSIS OF STORY

Basil Kildare marries Kate Leigh even though Mahaly, a servant, swears she is married to him. To silence her, Kildare takes her child from her, promising its return when he is assured of her discretion. Kate, too, finds Kildare a drunken, bestial brute and turns to Jacques Benoit for consolation. Kildare and Benoit meet and Benoit strikes him down. He is accused of murder, but the sentence is commuted. Then Mahaly confesses that it was she who killed Kildare when he was reviving from Benoit's attack.

"Come On In"

(Paramount—Shirley Mason, Ernest Truex)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "The audiences were delighted."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
 Story.....Good
 Acting.....Good
 Photography.....Good
 Technical Handling.....Good
 Settings.....Good
 Moral Effect.....Wholesome

SYNOPSIS OF STORY

Emmy Little wanted to aid her country very badly, so she decided that spy-hunting would help Uncle Sam as much as anything. Now, Emmy had two admirers—Eddie and Otto. Eddie enlisted in the army, but Otto was drafted. However, Otto plans to make Emmy think him a hero and appears to capture Hun spies, while he is in reality aiding the German Government. But Emmy marries him, only to find out on her wedding day that he has two wives in Berlin. Then when he is captured and she is freed she marries Eddie, who had proven himself a patriot.

"The Kingdom of Youth"

(Goldwyn—Madge Kennedy)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "The star brings a touch of freshness and loveliness that is an inspiration to audience."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Nothing unusual. Star very good."

SYNOPSIS OF STORY

Jimmy Betts and his wife, Ruth, are both jealous, he of Count Henri, and she of Mrs. Ella Rice, an elderly but dangerous flirt. Finally things come to a crisis and Ruth decides to go to the Count. Then she also decides to show Jimmy that Mrs. Rice is not always as handsome as she appears "dressed up." Here many amusing situations are developed, but in the end Jimmy and Ruth overcome their jealousies.

"Viva La France"

(Paramount—Dorothy Dalton)

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "Dalton gains friends in this picture."

SYNOPSIS OF STORY

A drama of the world war is unfolded in this picture. When Jenevieve learns that her parents have been killed by the Germans she leaves for France immediately. There she renews an old love affair with Picard, who is to carry important messages through the German lines. But he is wounded, and it is only through the skill and bravery of Jenevieve that the Allies achieve victory. Then, after many thrilling adventures, the two are reunited.

"A Soul Without Windows"

(World—Ethel Clayton)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Did splendid business."

SYNOPSIS OF STORY

Hopama, the heroine of this drama, has been reared by Shakers, but cannot stand their strict way of living and leaves the colony. She comes into the life of Scott Mallory, who had been injured while saving the life of his fiancée, who had ungratefully left him when he became an invalid. But Scott's mother objects to Hopama because of her unknown parentage. However, when Hopama turns out to be the child of wealthy folks all objections are overcome.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Atom, The, Tri.
 Boston Blackie's Little Pal, Tri.

Brazen Beauty, Univ.
 Burden of Proof, Select

By Hook or Crook, World
 Cactus Crandall, Tri.
 Cruise of the Make-Believe, Param.

Girl Who Came Back, Param.

Green God, Vita.
 He Comes Up Smiling, Param.
 Her Man, Pathe
 High Tide, Tri.
 Johanna Enlists, Art.

Just For To-Night, Gold.
 Law of the North, Param.
 Modern Love, Univ.
 Mr. Logan, U.S.A., Fox

Out of a Clear Sky, Param.

Peck's Bad Girl, Gold.

Salome, Fox

Sauce for the Goose, Select.

Secret Code, Tri.
 Silent Woman, Metro

That Devil Bateese, Univ.

T'Other Dear Charmer, World
 Wives of Men, Pioneer
 Why America Will Win, Fox

(East) **Good**—An average picture.

(East) **Fair**—Just a good story. (Cent) **Fair**—Didn't pull very well. (South) **Fair**—Old story with new twist. Star's local connections help picture.

(East) **Good**—Play clean and carries a lesson. Women like it.

(East) **Fair**—Picture poorly made. Lacks interest. Acting poor. (Cent) **Poor**—Didn't hold audience. (South) **Good**—Average picture.

(East) **Good**—Clever and entertaining plot. (Cent) **Good**—Splendid vehicle for Blackwell.

(South) **Fair**—Good Western. Lots of action.

(East) **Good**—New star drew a curious crowd. Picture not quite up to standard of introductory productions. Lila Lee made good on first star appearance. (Cent) **Good**—Great local interest shown for star. (West) **Good**—Star pleases. Good cast. Novel picture. (South) **Fair**—New screen star makes good.

(East) **Good**—Ethel Clayton popular. (Cent) **Fair**—Story and star pleasing, but no outstanding feature. (South) **Fair**—Star excellent in difficult role.

(East) **Good**—Mysterious element attractive.

(East) **Great**—Best picture Fairbanks has made in some time. (Cent) **Great**—Fairbanks better than usual.

(Cent) **Good**—Hammerstein not well placed. (West) **Good**—Picture too gruesome. Story unusual.

(Cent) **Good**—High class dramatic picture. (South) **Fair**—Story has dramatic power.

(East) **Good**—Excellent picture. (Cent) **Great**—A great picture. Pickford always draws. Proved a greater success than any picture made by star in recent years. (West) **Great**—Sub-titles half of show. (South) **Good**—War stuff not liked in program pictures.

(Cent) **Good**—Star splendid. Packed houses. (South) **Fair**—Love and adventure well blended.

(East) **Good**—Not as good as the usual Ray picture, but it's Charles Ray nevertheless, and he draws.

(Cent) **Good**—Good story. (West) **Fair**—Mae Murray very popular, but story very weak.

(East) **Good**—A play of the hour that captivates. (Cent) **Great**—Mix very popular here. Broke records. (South) **Good**—Very good picture.

(East) **Great**—A typical Marguerite Clark with delightful charm. (Cent) **Great**—Clark always satisfies audience. (South) **Good**—Wholesome picture. Success for star.

(East) **Good**—Mabel Normand charming. Humor consistent. Very good drawing card. (Cent) **Good**—Regular comeback for Normand. (West) **Good**—Comedy good. Star popular. (South) **Good**—Picture just fits star.

(Cent) **Great**—Bara packs them in. Say it is her best picture. (West) **Great**—Direction, star, photography and story exceptionally good. (South) **Great**—Best picture Bara ever made. Packed houses at top prices.

(East) **Good**—Excellent play. Talmadge shines. (Cent) **Good**—Story appeals to women. (West) **Great**—Just what people want. (South) **Good**—Very good picture.

(East) **Good**—Seemed to please. (Cent) **Good**—Audience well pleased.

(East) **Good**—Edith Storey's best work. Splendid production. (Cent) **Good**—Edith Storey always dependable. (South) **Good**—Star gives artistic performance.

(Cent) **Fair**—Salisbury well cast, otherwise poor film. (West) **Good**—Salisbury mighty popular, playing to capacity every performance.

(East) **Good**—Excellent light comedy. (Cent) **Good**—Star winsome. (West) **Good**—Pleasing.

(East) **Great**—Did a fine business. Star attracted.

(Cent) **Good**—Audience much interested in General Pershing's life story. Draws well.

FROM PRODUCER AND DISTRIBUTOR

NEW MUSIC PICTURE IS LATEST NOVELTY

Hopp Hadley's Cinema-Song Cycle Combines Melody and Film Story

Hopp Hadley, who has for years made a special study of the relative values of music and pictures, has developed an innovation which promises to attract a great deal of attention in circles where there is a desire to make the score harmonize with the subject on the screen. He completed last spring "The Lost Chord," arranged to feature the orchestra, pianist or organist, now being distributed by Foursquare.

Mr. Hadley's newest effort combines high class baritone solos with the picture "The Vow" in such manner that the words of the soloist on the screen form the sub-titles. It tells the story of the famous song cycle, "Eiland." "The negative is now being cut," said Mr. Hadley, "and I hope to give a private showing in about a week. The picture is practicable from the theater standpoint in every way, although suitable, of course, for only the first class houses. I have had the pleasure of showing it to David Bispham, William G. Stewart and others. Raymond Ellis, the noted baritone, is to sing the solos for its initial presentation. It will run thirty minutes, and is offered as a novelty for theaters which feature their music programs."

Pathe to Hold "Save and Serve" Convention

Pathe announces that on Sept. 24, 25 and 26 it will hold a "save and serve" convention, to be attended by the managers of all the thirty exchanges, at the home offices of the company in New York. It will be the first time in the history of the company that representatives from points west of the Rocky Mountains have been called to the home office in a body.

Paul Brunet, vice-president and general manager of Pathe, has approved of an elaborate program prepared by Sales Manager Quimby, which includes discussions of many matters of interest to the sales force as well as generous plans for entertainment.

The keynote will be conservation and its slogan will be "Keep the home wheels turning."

Government Interested in "Huns Within Our Gates"

The Arrow Film Corporation, distributors of the six-part production, "Huns Within Our Gates," has received a request from the War Department, office of the General Staff, requesting a collection of the still photographs made from that production, the communication advising the Arrow Film Corporation that the still plates are to be incorporated in the permanent records of the division as evidence of the part the motion picture companies have played in the present war.

Red Cross Work in France and Italy

Two single-reel pictures of unbounded educational value, made by the American Red Cross Bureau of Pictures, and to be released through the offices of General Film, were shown to the trade press last week. Every foot of film attests the wonderful work done by the Red Cross, and it is especially gratifying to subscribers, which includes practically everyone, to view how the collected money has been spent and the good it is doing in the belligerent countries abroad.

The purpose of this series of pictures, of which the present two are the second installment, is not as a plea for more money, but to show how and where that already collected is used. One of the reels, entitled "Soothing the Heart of Italy," gives a rapid sketch of the work the American Red Cross has done among our Italian allies.

The other picture, "Of No Use to Germany," shows the work the Red Cross is doing in the small but important town of Evian, France, which is located on the Swiss border. It details the salvaging of human wrecks, people of France and Belgium who had been prisoners in Germany and had become useless for work.

Story of "Lafayette, We Come!" to be Syndicated

By special arrangement with the Press Service Bureau the Affiliated Distributors' Corporation has succeeded in placing the story of their first release, "Lafayette, We Come!" with the syndicate for publication in newspapers throughout the country. The novelization of the story was written by Robert W. Sneddon.

It has been further arranged that the Press Service Bureau will concentrate the publication of the story so as to appear simultaneously and in the same territories with the first run showings of the film.

"Of No Use to Germany" Red Cross Release

The latest American Red Cross film release is called with splendid irony "Of No Use to Germany." It shows the stream of very young children and very old adults that was received at the Red Cross station of Evian-les-Bains on the Swiss-French border as they came out of Germany from the captured areas of Belgium and France. "Of No Use to Germany" is the third of the single-reel subjects issued by W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, with the co-operation of General Film Company as distributor.

"Yellow Dog" on Broadway

Following its tryout at the Superba Theater in Los Angeles, "The Yellow Dog," produced by Universal, has been given a final polishing and will be presented for a run at the Broadway Theater here Sept. 29.

NEW BOOKING POLICY

Vitagraph's Democratic System Has Support of Largest Houses

On Sept. 30 Vitagraph inaugurated its new "democratic" booking policy and reports from the company's branches for the week closing Sept. 7 reveal that hundreds of theaters have signed for the new service.

These new contracts, the records show, include many of the leading theaters in New York, Boston, Philadelphia and all the larger cities to San Francisco, in the west, and New Orleans to the South.

The response of exhibitors to the company's announced policy of a "democratic, not an autocratic, booking plan and policy," has been extremely gratifying, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization.

"Ruling Passions" Pictures the Brighter Things

"Ruling Passions," a heart-interesting and intense photodrama of life of today, written and directed by Abraham S. Schomer and produced by the Schomer Photoplay Producing Company, Inc., of 1440 Broadway, was given an initial presentation at the New York Theater Roof on Thursday afternoon. Julia Dean, Edwin Arden, Claire Whitney and Earl Schenck are the featured players. It is founded upon a policy that eliminates all manner of sex problem ideas and aims to cheer the public with happy, heart-interesting stories filled with the brighter things of life.

War Conditions May Force Change of Style

World Pictures has recently been brought face to face with a newly developed war condition, which will grow more acute as the war progresses, and which has forced this concern to lay aside six scenarios which it had purchased and intended to put into immediate work. This condition is the lack of juvenile male actors, other than leading men, and the impossibility of getting skilled actors to play juvenile roles.

Want "Wives of Men"

Since the engagement of "Wives of Men," starring Florence Reed at the Casino theater, New York City, exhibitors all over the country have been inquiring about bookings. They have been quick to realize that this attraction of the Pioneer Film Corporation appears to be one of the best special seven-reel features from a box-office point released this year.

"Wives of Men" has the peculiar advantage of being a drama of today, a story of a wedded woman's life, that combines a most absorbing plot, a lavish production, startling gowns and a series of surprising situations seldom seen in one photodrama.



NATHAN HIRSCH

President of the Pioneer Film

CARUSO FILM AMONG OCTOBER RELEASES

A Pretentious Array of Big Box-Office Attractions on List

The Famous Players-Lasky Corporation has completed its schedule of releases for October, presenting a pretentious line-up of big box-office attractions. Four new celebrities make their initial appearance as Paramount and Arctcraft stars. They are Enrico Caruso, the famous opera star; Harold R. Peat, the soldier-author, better known as Private Peat; Dorothy Gish and Bryant Washburn. Others who will be seen in new Paramount and Arctcraft pictures are William S. Hart, Wallace Reid, Enid Bennett, Lila Lee, Billie Burke, Ethel Clayton, Pauline Frederick and Vivian Martin.

The initial films of the month scheduled for Oct. 6 release are William S. Hart in "The Border Wireless," Wallace Reid in "The Man from Funeral Range," and Dorothy Gish in her initial Paramount vehicle, "Batling Jane."

"Birth of a Nation" Syndicate Buys "Mickey"

"The Birth of a Nation" syndicate, formed to handle a series of special big features, has purchased the rights to "Mickey" for the United States, with the exception of New York State, which has been sold to Magnet Film Exchange. "Mickey" will be the first production to be launched by this syndicate. Practically all of the world rights have now been sold by W. H. Productions Company.

Tank "Britannia" in Film

A feature of J. Stuart Blackton's "The Common Cause," which he is now completing for the British-Canadian Recruiting Mission for early distribution by the Vitagraph Company, is the famous British tank "Britannia." The tank is filmed in action on the field and in several specially staged trench scenes.

"Wilson or the Kaiser?"

Preliminary scenes have been photographed in connection with "Wilson or the Kaiser?" Screen Classics, Inc.'s next great propaganda picture.

CONVULSING CHRISTIE COMEDIES COMING

Privately Shown Subjects Sparkle with Humor—Are Attractively Cast

Four Christie comedies, soon to be released for general screening, were privately shown to critics of the screen at the projection rooms of Reginald Ward and proved up to the usual laugh-getting standard for which Al Christie's work is so well known.

"Some Cave Man," perhaps, is the best of the four in its general aspects. Scenically, its opening is especially interesting, a beach populous with bathing girls being shown.

In "Don't Believe Everything," Billy Mason is found in the role of a youth about to marry, with Ethel Lynne playing his intended. Just as the ceremony is to take place, he gets in the clutches of the law, being locked up for speeding.

"Married by Proxy" tells of the reluctance of the hero's fiancée to wed him, lest the public interpret her action in so doing as mercenary, as he is about to inherit much wealth. But to get the legacy, it is conditional that he marry. So the girl's brother masquerades as sister, and a near-sighted justice of the peace performs the ceremony.

"Are Second Marriages Happy?" tells of a wife's effort to break her husband of his club-going habit by prominently displaying the picture of her first husband and dilating on his virtues. Jay Belasco and Ethel Lynne enact this comedy.

Making "Her Family's Honor"

The Frank A. Keeney forces are now well under way with the production of their fifth picture, "Her Family's Honor." Part of the work thus far has been done in Mr. Keeney's new studios, 308-312 East Forty-eighth street, and part on location. Some picturesque effects have been produced, both in interiors and exteriors.

Mary Pickford, Artcraft star, assisted by U. S. Mu-

OBEY WAR TRADE BOARD

B. A. Rolfe, Inc., Will Observe Economy Wherever Possible

B. A. Rolfe, Inc., producers of the Houdini serial and the Craig Kennedy detective stories, by Arthur B. Reeve, are complying to the fullest extent with the Government's recent edict as to conservation.

Both Mr. Rolfe and Harry Grossman feel that out of deference to the Government attention should be given to the recent ruling of the War Trade Board as regards to consumption of raw stock and materials. Mr. Grossman said:

"In view of the Government's War Trade Board ruling relative to the conservation of materials we have decided to release our Craig Kennedy detective stories in two reels instead of five. I am of the opinion that adhering to five reels as a unit is not always necessary and many times wasteful."

Mr. Rolfe stated: "As the Government has classed this industry as an essential and has given us an opportunity to continue in business, the manufacturer should co-operate."

"Panther Woman" Nearly Ready

The negative of the fifth special Petrova production, "The Panther Woman," has been finally cut and edited and is now in the hands of the Rothacker Film Manufacturing Company, for printing the copies for distribution. The First National Exhibitors' Circuit, which has distributed the four previous Petrova vehicles, will handle the marketing arrangements.

Marion Davies in "Belle of New York"

The most famous of all musical comedies, "The Belle of New York," has been secured for Marion Davies' next Select Picture. "The Belle," produced on Sept. 28, 1897, at the Casino theater, New York, ran for two solid years. Following this engagement the original cast was taken to the Shaftesbury theater, London, where it ran for another year. It has had many revivals and has been played by stock companies in Europe and America. Julius Steger will have complete charge of the production.

"WOLVES OF KULTUR" Advertising Campaign of the Pathe Serial to Reach Many Small Towns

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., calls attention to the fact that the advertising campaign on "Wolves of Kultur," the new serial produced by Western Photoplays, Inc., and distributed by Pathe, is a most elaborate one, and in many respects covers ground not covered in advertising any previous serial.

Money is being liberally spent in many places where the returns on previous serials would not seem to justify any special advertising effort on "Wolves of Kultur." But it is believed that with such a strong and timely title, and with a story in which every American must be interested, every place in the country which supports a motion picture theater the serial should be run, and that a proper advertising campaign will prove to exhibitors who have not hitherto run serials that this Pathe serial will make money for them. Therefore on the billboards of hundreds of towns of 2,000 population up, the twenty-four sheet is being posted.

Honors for Geraldine Farrar at Capital

By invitation of Frank R. Wilson, director of publicity of the Treasury Department, Geraldine Farrar, accompanied by Samuel Goldfish and several of the noted prima donna's friends, went to Washington Thursday night, and on Friday Miss Farrar sang "The Star Spangled Banner" from the steps of the Treasury Building. This is the first time in any of the loan campaigns that such an event has been planned.

Miss Farrar and Goldwyn have completed and delivered to Government officials a splendid Liberty Loan film, "The Bonds That Tie," in which the noted diva plays the role of Columbia.

rines, in her Liberty Loan film, "100% American"



Sessue Hayakawa as a Japanese soldier in the United States Army in his Liberty Loan film "Banzai" (Mutual)



Lillian Gish as a young American heroine in the Liberty Loan picture which she made by courtesy of Famous Players-Lasky Corp.

PHOTOPLAY MUSIC

MONTIVILLE MORRIS HANSFORD

WHERE THE ORGAN IS ABUSED

Player Who Did "My Old Kentucky Home" to "An Ozark Romance"—Need of State Care

BY MONTIVILLE MORRIS HANSFORD

IT IS difficult sometimes to keep up one's courage in the face of such musical doings as are pulled off in many of our out-of-town motion picture houses. Weary pilgrims arrive every now and then, glad to be back on Broadway, and the tales they tell of managerial eccentricities as applied to the manipulation of a three-manual organ are astonishing. Will there never spring up a race of managers who will realize that they know little about music, however much they may know about getting the best of a picture contract?

I have just received a report on the program played by a man receiving good wages from a manager who probably thinks he is getting great service, but isn't. The question is, who cares? This note was given me by a patron of the house, and the compositions played for the various pictures struck him as so ridiculous that he noted them down. Here are a few samples: For secular pictures the organist played two hymns, no doubt thinking that hymns would go better on an organ than anything else.

For a feature, "An Ozark Romance," he rendered "My Old Kentucky Home." And here again he probably thought the Ozarks were in Kentucky! But the crowning and end-of-the-limit climax came when he set music to the funeral ceremonies of Mayor Mitchel. The notes on this event read: Body leaving City Hall, "The Girl I Left Behind Me"; body entering Cathedral, "Old Black Joe"; body leaving cathedral, "Rally Round the Flag, Boys."

STATE SHOULD CARE FOR HIM

The latter part of the above paragraph may be taken as humor, but it isn't; I'm not trying to be funny. This actually happened in a big city in New York State. Of course, the police force of that town was remiss in its duties, otherwise that organist would be in the state's care already. There may be several reasons why he played such a program for the scenes described. One is that he probably had a book containing the tunes named, and he may have thought that playing for pictures had nothing to do with the action on the screen. In that he may have been perfectly innocent. But just the same the state ought to have him.

In such a condition of affairs, I claim that the manager is to blame for not knowing anything about the proper setting of pictures, just as much to blame as he is when he goes the other way and makes the organist ridiculous by forcing him to play comedy stuff through the feature.

If the manager doesn't know how to present a picture musically, he ought at least to have sense enough to keep his hands off the matter and let the organist or leader do that end of the work.

I think the most idiotic condition is where the manager looks upon the organ as special feature of the house and tries to dope out ways to play it up. He certainly resorts to some awful tricks. I know of a man right in New York who wanted to fix up a scheme whereby the people out on the pavement would know that the *vox humana* was playing inside, as if that might keep them from going on down to the corner after a glass of beer.

QUERER WESTERN IDEAS

A Broadway man, just back from the wild and woolly, tells of a manager who wanted to take the top off the theater and have the organ played so loudly that folks getting off the trains down at the station could hear and come up for tickets. I remember last year an uptown theater advertising on a big red sign across the front of the house: "The Organ with the Human Voice." This might have been true, but the voice was of that quality used when yelling for the police at midnight. I will do that manager justice, however, for he has taken the sign down, and I have spent several nickels with him since.

And then, my readers will remember the time the California manager advertised his wonderful boy organist, and admonished the passers-by to hear him rag "The Woman God Forgot"! Would that I could say, "Those were the good old days," but I can't; they're going on right now. And I don't wish my Western friends to think it is all out there; it isn't. I remember hearing the cadenza in Liszt's Nocturne No. 3 played during a hanging scene, right on Broadway, not far from the hub of the motion picture world. But I will say that the love for "effects" is lingering entirely too long in the West. That stuff is growing old.

SOME PERTINENT THOUGHTS

Hyman L. Spitalny, leader of the Stillman Theater orchestra, Cleveland, gives us an interesting account of his work. He directs a band of twenty musicians, composes and arranges all his picture scores, and has written a number of original compositions for orchestra. In a recent interview he said:

"My success is the result of hard work. It requires constant effort and conscientious application, not once in a while, when a picture makes a particularly dramatic appeal, but all the time. Of course, when a picture runs the scale of emotions, it is easier to convert the mental picture into music. When there are no tense scenes, it is difficult to adapt suitable music to it."

Mr. Spitalny touches upon one point that I have often mentioned on this page, that of playing familiar tunes for pictures. He is opposed to the practice, but I am very much in favor of it, particularly just now, when picture music is not quite as

far advanced as we would like to see it. Mr. Spitalny says that well-known tunes make the reviewer think of something else than the picture, something perhaps personal. But that does not always follow.

It will be readily understood that all plays, motion and otherwise, are built upon the same general lines; and likewise musical comedy. Situations, therefore, are similar in nearly all plays, whether they are for the stage or screen. It naturally follows that a well-known musical comedy theme used for a similar situation on the screen ought to carry more weight than an unknown theme. This seems to me reasonable and quite natural.

RIESENFELD METHOD BEST

Hugo Riesenfeld, the famous leader of the Rialto-Rivoli musical forces, uses this method often, and the effect is always splendid. Most love themes are required to be of youth and beauty, and certainly the musical comedy composers have given us some of the very best.

In other words, it is always much better to speak to one's audience in the idiom of the times than to use older forms or create new ones. It is Broadway's experience that this is the best method of setting pictures. Generally speaking, this applies only to the love theme, the secondary parts of the pictures are not of so much importance musically. The dramatic portions are usually set with unfamiliar works, although quite well known to the musical world.

PERSONALS

Harold Smith is retained as organist of the Symphony Theater, opening last week under new management, and Frank Adams plays the intermediate shows.

C. G. Hawkins has taken the position of organist, recently vacated by Gordon Bretland at the Tivoli Theater, San Francisco.

James Bradford has taken charge of the music at the Symphony Theater. The orchestra and setting of the pictures will be under his supervision. He will still direct the Broadway's musical forces as usual.

Herman Heller, formerly of the Palace Theater orchestra, in San Francisco, has taken his proper place as leader of the California Symphony, and during the exhibition of "Her Only Way" rendered a selection of music gems which nearly overshadowed the film program. The applause was vociferous.

Ralph Wines is the new director of the orchestra at the Sipe theater, Kokomo, Ind., which has been reopened after a long period of darkness.

Henry Spiller, the Irish organist, who has won the gold medal at the San Francisco exposition, has been signed by the Swanson Theaters corporation and is now playing at the American, their Salt Lake House. Patrons may select the music. Suggestions are made to Mr. Spiller, two numbers being rendered with each bill—one classical and one popular.



EDWARD J. NAPIER

Organist of the Regent Theater, Pittsburgh, Pa.

RIALTO—NEW YORK

Puccini Operas Drawn From—"Only Girl" Waltz for Love Theme

The Rialto orchestra played Puccini's, a potpourri of the music from several of Puccini's popular operas, for the overture last week. Dr. Riesenfeld gave the scenic a setting of mountain music suggestive of the scenes in "Through the Fjords of Norway." Grieg has a composition, *On the Mountains*, that would go well with these pictures, although it is only for piano. Selections from the old favorite, *Florodora*, were played between the shows. Dr. Riesenfeld added some humor to the feature, "Out of a Clear Sky," by playing Thome's *Under the Leaves*, when Marguerite Clark rolls down the hill into the arms of the hero. The waltz from *The Only Girl* furnished the love theme. Eldora Stanford sang *The Star*; Rogers and Arthur Depew played the *Coronation March*, Meyerbeer, as an organ number. Sascha Fidelman, the concertmaster of the orchestra, was featured in a *Polonaise* by Vieuxtemps.

STRAND—PROVIDENCE

Wide Selection for Elsie Ferguson in "Heart of the Wilds"

The musical presentation of "Heart of the Wilds," Elsie Ferguson, included as the theme *Premier Amour*, Benoist; *Nocturne*, Krzyanowski; *Meditation*, Sturgess; *Album Leaf*, Kopyloff; *Far from Thee*, Grimaldi; *Parting and Meeting*, Bendix; *Moment Musical* and *Menuetto*, P. Scharwenka. Myron Ballou, one of the Strand's organists, mentions the latter compositions as being particularly fine for the organ. He also used the *Meditation*, Sturgess, from the arpeggio section only, as the remaining part is too uninteresting for the average listener.

MUSIC SUGGESTIONS FOR FEATURES

"Money Mad"

Love theme suggested: *Yesterdays*, Huerter (Boston Music Co.)
 Open with oriental style.
 Title: Elsie Jean, rather dramatic.
 T.: You've given the medicine, theme.
 T.: And just at daybreak, pathetic mood.
 T.: And when four years had, a romance.
 T.: A week later, theme.
 T.: Elsie pays a little visit, an intermezzo, light.
 T.: For two dollars, the doctor, light melody.
 Servant leaves, theme.
 T.: I beg pardon, dramatic tension.
 T.: Elsie, dear, I can't make, oriental theme.
 T.: I will wait, misterioso.
 T.: A few days later, theme.
 T.: And Madame Rama, sinister theme, into dramatic.
 T.: And Sima tells, theme to end.

"The Silent Woman"

Love theme suggested: *Cavatina*, Raff.
 Open with light caprice.
 Title: Me want Nan, slow melody.
 T.: Thanks, I'll save it, theme.
 Nan leaves store, a barcarolle.
 Mrs. Lowery ascends stairs, dramatic into agitato.
 T.: Some time later, light popular one-step.
 T.: I'm going back to New York, theme.
 T.: Dr. Robinson, light intermezzo.
 T.: It's for the boy's sake, theme.
 T.: A quiet wedding, light intermezzo.
 Aunt Laura leaves, misterioso into dramatic.
 T.: Trying to hide, a soft waltz.
 T.: You haven't treated me, rather dramatic.
 Beresford's home, furioso.
 T.: He's not worth it, theme to end.

"Till I Come Back to You"

Open with rapid intermezzo.
 Title: You don't understand, slow dramatic.
 T.: The prearranged escape, heavy theme.
 T.: I've no time for nonsense, slow gavotte.
 T.: The German Inspector, a waltz or pompous march.
 T.: Albert, King of Belgium, a galop.
 T.: American Kultur, an intermezzo.
 T.: It's too bad you're German, romance.
 T.: Confused by the arrow, agitato.
 T.: There aren't any more cartridges, galop.
 T.: Did the Germans cut your wires? slow.
 T.: Court martial, a march.
 Play to action, ending with American patriotic march.

"Johnny Get Your Gun"

Open with a galop.
 Title: About two paydays later, a hurry.
 T.: So Bill Burnham, light caprice.
 T.: Don't you kiss me, a waltz.
 T.: The stable boy has found, a galop.
 T.: The butler says I flirted, an intermezzo.
 T.: After the night's rest, a polka.
 T.: Dig in, Polly, a hurry.
 T.: You'll be overlooking hell, a waltz.
 T.: No, I ain't Bill, a galop to end.

"By Hook or Crook"

Love theme suggested: *Cupidetto*, Tobani (Fischer).
 Open with a light polka.
 Title: Gloria, a regular girl, theme.
 T.: I have hesitated some time, a waltz.
 Gloria sees Fred, theme.
 Fred enters father's office, polka.
 Fred rings bell, theme.
 T.: 'Tis now the very witching, soft intermezzo.
 T.: It's er lightless, misterioso into furioso.
 T.: These gentlemen cracked my safe, slow misterioso into agitato.
 T.: That old crook uncle, theme.
 T.: That plant should bring, an intermezzo.
 Arnold locks door, a hurry.
 T.: This is the latest, an intermezzo.
 T.: What plant, theme to end.
 Effects: Auto, dog barking, shot, water, telephone and whistling.

"Modern Love"

Love theme suggested: *"Told at Twilight"*, Huerter (Boston Music Co.)
 Open with a light polka.
 Title: The fourteenth chair, a waltz.
 T.: Say, kid, you made a hit, theme.
 T.: Addison, an intermezzo.
 T.: After many long, theme.
 T.: Then came happy preparation, a gavotte.
 T.: Lawrence just told me, rather dramatic.
 T.: The dinner party, a one-step.
 Addison closes door, theme.
 T.: About a year ago, slow dramatic.
 Man locks door, furioso.
 T.: That's about all, theme.

"The Turn of the Wheel"

Love theme suggested: *Melody*, Cadman (Boston Music Co.)
 Open with a light polka style.
 Title: I play it all this time, dramatic.
 T.: You saw me lose, theme.
 Flashback to gambling room, waltz.
 T.: He's an American, theme.
 T.: As the days pass, sinister theme.
 T.: At the cafe of the Grey Dove, light intermezzo.
 T.: Is your name Maxfield Grey, minor mood.
 T.: Rosalie has engaged, a serenade.
 T.: To brighten the heavy days, theme.
 T.: My dear girl and I have, a gavotte, into dramatic to action.
 Detectives near door, sinister theme.
 T.: Max suspected the truth, agitato.
 Interior of prison, theme to end.

"Three Mounted Men"

Love theme suggested: *I'alse Lucille*, Friml (Schirmer.)
 Open with a march.
 Title: Black Martin, rather dramatic, into agitato.
 T.: The reward of good, an intermezzo.
 T.: There was a small town, a fox-trot.
 T.: The mother's strength, pathetic.
 T.: I'll tell you how he was caught, a one-step.
 Play to action with fiddler; posse enters door, a hurry, into quiet intermezzo.
 T.: Lulu's coming back, a one-step.
 T.: I want to, theme.
 T.: Are you going to, intermezzo.
 T.: Nine o'clock, a hurry.
 Black arrested, theme.
 T.: We'll take short trail, agitato.
 T.: By appointment, theme.

RIVOLI—NEW YORK
Marche Slav for Overture—Waltzes and Marches Completed the Program

Tschaikowsky's *Marche Slav* was the Rivoli's overture last week. The scenic, "Picturesque Industries of Mexico," was given an excellent musical setting, consisting of the *Estudiantina* waltz by Waldteufel, waltz from *Pearl of India* suite, Helmsberger and *Los Banderillos* march by Volpatti. These numbers brought out the contents of the scenes vividly and with all the local color demanded. In the Weekly two new march numbers were used—*Anchor and Star* and *The Chantyman's March*, both by Sousa. As much of the material in the Weekly was from the Great Lakes drill grounds, these marches had a two-fold value. The setting for the feature, "Laughing Bill Hyde," with Will Rogers, included *Symphonette*, Berge; *Mountain Song*, Borch; *Told at Twilight*, Huerter; the theme for the doctor and the girl being *Wayside Flowers*, Wilson G. Smith. The Rialto Male Quartet sang the *Sandman*, Protheroe, and the *Drum*, by Archer Gibson. They also sang an obligato to *China Dreams*, sung by Leeta Corde. This song was given with a special setting of great beauty by John Wenger. Selections from *The Pink Lady* were played by the orchestra as a lighter offering, and Professor Swinnen played *Convent Bells*, Dupont, as an organ solo.

STRAND—NEW YORK
Burlesqued Music for "Come On In" Evoked Much Laughter

Manager Edel delighted his patrons last week with some excellent musical effects in the feature, "Come On In." The fine comedy work of this picture was splendidly brought out in the musical score, under the direction of Carl Edouarde. Tunes were more or less burlesqued; an old German drinking song, a Strauss waltz, and several other well-known tunes from popular German composers were woven into the action. These brought many laughs from the audience. The operatic number, a scene and trio from Faust, was also a distinguished item on the Strand's program, given with Mr. Edel's unique and original setting in silhouette. The singers sang against a back drop of moonlight, and the lighting was so arranged that they appeared perfectly black to the audience, thus giving the impression of shadows. This is at once a charming novelty and a welcome change from the old way of presenting singers. The organ solo was *Melody of Peace*, Carroll, played by Ralph Brigham and Herbert Sisson. The second Hungarian Rhapsody, Liszt, was played by the orchestra as the overture.

LOS ANGELES—GRAUMAN
Military Flavor Given to Musical Program

Music accompanying "The Cruise of the Make Believe," with Lila Lee, consisted of popular airs. A special musical attraction was "Twenty Minutes in a Military Hospital with the Red Cross Nurses," in which nurses and soldiers took part, singing up to date patriotic songs, including "Smile, Smile, Smile," "Over There" and others. The overture, "Zampa," was pleasingly played by the Symphony Orchestra.

BUFFALO—HIPPODROME
Good Variety in Music Program—"America's Answer" to Fine Setting

A perfectly blended program, consisting of Mary Pickford in her latest screen contribution, "Johanna Enlists," a Mack Sennett comedy, "His Wife's Friend," the Allied Nations' War Review and the Hippodrome News drew capacity audiences to Shea's Hippodrome this week. An elaborately staged patriotic stage setting, entitled "America's Answer," conceived by Manager Harold B. Franklin, was enthusiastically received during the playing of the overture, Liszt's "Second Hungarian Rhapsody," by the big Hippodrome symphony orchestra. For the musical setting of "Johanna Enlists" the theme used was "I Hate to Get Up in the Morning," one of Irving Berlin's new hits. Other numbers on the program were "The Little Grey House on the Hill," "The Stars and Stripes Forever," and "Over There."

PHILA.—STANLEY

"William Tell" Overture, a Jazz Song and "Suite Alsatian" Used

Fred Stone's debut in moving pictures was made at the Stanley in a lively play, "The Goat." A musical program of bright and tuneful melodies aided materially in the pleasure of the offering. Dr. Wayne introduced a new jazz song, "At the Coffee Coolers' Tea," by Sullivan and De Costa. Selections from "Going Up," Hirsch, a "Hurry" of Langey, and several bits of "comedy music" are effectively used in the lighter scenes. Massenet's "Suite Alsatian" is pleasing. "Fascination" waltz, and "Wooing Hour," by Zamechik, fill in the quieter moods admirably.

Rossini's "William Tell" Overture is being featured at the beginning of each performance. Director Albert F. Wayne conducts the large orchestra skillfully and easily, bringing out the rapid tempo in the middle of the overture evenly and with well-marked rhythm.

FRISCO—CALIFORNIA

Director Heller's Own Composition a Feature—Lighting Excites Applause

Director Herman Heller will offer next week selections from "Oh, Boy!" and his own composition, "The Palm Court Fox Trot," specially arranged by him for use by the symphony. Edward Benedict at the organ will render "Where My Caravan Has Rested" and the "Long, Long Trail," and Ernest Russell will provide a jazz interpretation of Lee Roberts' "Smile." Effective light embellishments have been arranged with the aid of dimmers to make a fitting introduction for the pictures and music, which always excite applause.

SEATTLE—CLEMMER

Selections from "Aida" and "Rainbow of Love" by Russian Orchestra

At the Clemmer "The Crisis," a picture based on Winston Churchill's great drama, was accompanied by a special music program by Guterson's Russian Orchestra. One selection was from Verdi's "Aida," and the dominant theme was from Ferrari's "Rainbow of Love." Large crowds enjoyed the extraordinary musical setting.

TELLS ABOUT THE PEOPLE OF THE SCREEN

By E. A. BARRYMORE

Lyons and Moran Studio
"Cuff Notes"

Breezed into Universal City—collided with boyish-looking General Manager William Siström—asked him to show me the funniest thing in the biggest studios on earth—he said, "listen!" I listened—heard yells of laughter—ran quick and rubbered—saw handsome fellow in evening dress dancing with wild abandon—he looked pickled—another dapper dandy in immaculate "soup-and-fish" outfit, with wonderful smile, rushed in and upset the dance—recognized them as Eddie Lyons and Lee Moran—the "Montgomery and Stone" of the screen—Lee not pickled, only make-believe.

Cabaret set—Dot Devore, alluringly beautiful and under-draft-age leading lady, making violent love to Eddie Lyons—business very realistic—Eddie asked to have scene retaken—Director Arthur Hotaling objected—said it was O.K.—Eddie disappointed—thought Dot Devore disappointed, too—Harry Nolan, Eddie's brother, acting as waiter—red nose—very funny—big crowd of actors and actresses from all over studio watching scene and screaming with laughter—star comedy scenes always draw crowds from all over studio to see the fun—Eddie and Lee mighty popular—Lee one of finest eccentric dancers in the world—agile as a cat—can climb anything.

Eddie Lyons jealous—a mix-up—comedy scrap—Lee kissed Lydia Titus by mistake—trouble—Waiter Harry Nolan mixed in—more trouble—Eddie Lyons' silk hat got the worst of it—Al Caywood yelled that film had given out—adjourned to dressing rooms—Lyons and Moran have thousands of pairs of boots and shoes and hundreds of suits of clothes.

Director Arthur Hotaling yelled that all was ready for next scene—all rushed out wildly—Eugene Derue off to collect bunch of animals for next scene—lots of animals in "Close to Nature"—heard a lion roaring and thought it time to beat it.

Back From South Africa

George A. Stillwell recently returned from South Africa, where he has been leading man with the American Dramatic Company for the past year. He has decided to devote some time to pictures. Mr. Stillwell last appeared on Broadway in "It Pays to Advertise." He is now playing opposite Lucy Fox in Richard Stanton's latest Fox comedy, "Continuity."

Billie Rhodes Becoming Lofty

Billie Rhodes is moving. She has selected for her future home a beautiful Swiss chalet on the top of a hill. The diminutive star says she has always had to look up to people, and that she cannot wait until she's settled in her new home so she can look down on them (speaking literally) for a change.

Louise Glaum's Famous Pinto

A pinto known as "Paint" is Louise Glaum's mount in her latest Paralta picture, "The Goddess of Lost Lake." The animal, which is a five-year-old, had quite a formidable reputation as a bucking horse, having taken part in many contests. But it is not now an outlaw, and bucks only when bucking is called for. It is mountain bred, and exceptionally sure-footed, a quality vitally important in the play.

Al Ray Camera Bug

Al Ray has had a whole week's vacation and has been using nearly all of it in taking photographs. Al is quite a camera bug and a good amateur photographer, too. His pictures have won many prizes in various camera magazines, and Al thinks that he has some of the best subjects he ever photographed in his latest batch of pictures.

Clifton's Juvenile Memories

Elmer Clifton, who is producing Dorothy Gish features for the Paramount program, had an odd experience last week, when he took some scenes at night in the Bijou Theater, of Los Angeles, one of the oldest playhouses in the city. Strange to say, this is the very theater in which Clifton made his first professional appearance many years ago.

Ruth Stonehouse Is Plucky

Ruth Stonehouse, whom B. A. Rolfe engaged to play the vampire role in Houdini serial by Arthur B. Reeve and Charles A. Logue, has resumed work after a sudden and serious siege of appendicitis. Miss Stonehouse returned to the studio in Yonkers against the advice of her physicians, not wishing to further delay the picture, but is now in usual health. Her pluck won much commendation.

Little Trips to the Studios

Richard Stanton is making a comedy drama at the Fox Fort Lee Studios. "Continuity" will be the working name. Lucy Fox is the star. In the cast with her are several names that have appeared in electric lights on Broadway. David Higgins, of "His Last Dollar;" George A. Stillwell, of "It Pays to Advertise;" Dan Mason, Florence Ashbrooke, and Carter Macy, are a few of the names appearing in the early scenes. A rube is an important character in the first scene, and for this part Mr. Stanton selected Al Lydell of the vaudeville team of Lydell and Higgins, well-known rube characters.

At the Famous Players Paragon Studio Manager Burkhart greeted us with a handshake like a politician running for office, informing us that Director Chautard is confined to his home, having injured his knee recently. He expects to return to the studio in a few days to start his next picture featuring Elsie Ferguson, and which is an adaptation of the "Green Orchard." In the cast will be Frank Losee and Eugene O'Brien.

George Irving is directing William Faversham in "The Silver King," adapted from the famous Drury Lane success of the same name. There is never a dull moment when Mr. Faversham is working in a picture, his original wit and humorous sayings keeping the entire company in raptures. This is a surprise to many who have never seen Faversham except in the heavy dramatic roles in which he usually appears on the stage.

Oscar Apfel has completed "The Crook o' Dreams" at the World Peerless Studio, featuring Louise Huff and Frank Mayo. This will probably be Mayo's last picture with World, as his contract expires soon. Frank has received a very flattering offer to go to the Pacific Coast. John Bowers' contract with World expired recently. He has signed a contract with Goldwyn and started his first picture with Madge Kennedy.

Harry Millarde at the Fox Victor Studio is making a "Stich in Time," featuring Peggy Hyland. The cast includes Leslie Austen, Henry Hallam, Jack Raymond, Elizabeth Garrison and Walter McEwen. Tom Fallon is Mr. Millarde's assistant, and Ollie Leach the cameraman.

Sidney Olcott, assisted by Carl Flemming, is directing Catherine Calvert in "Her Family's Honor" at the Frank A. Keeney Studio. Edward Burns and Dudley Ayers are among the many prominent players in the cast. Mr. Olcott returned recently from Palestine, where he went some time ago to make scenes for "From the Manger to the Cross." Nearly all of the scenes were taken on the exact locations made immortal over nineteen hundred years ago. S. N. Unander is Keeney's art director and has some very elaborate sets for "The Lady Beautiful of the Screen."

Dorothy Dalton as a Red Cross nurse in "Five La France" (Paramount) and her officer-sweetheart in a sentimental moment



Sergeant Arthur Guy Empey, film star, in "Over the Top," selling Liberty Bonds on Boston Common



Alice Joyce, film star, might well inspire modern hosts, as did the Maid of Orleans in other days

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

THE suit of Thomas A. Edison, Inc., against the Lincoln & Parker Film Company to recover \$20,000 on a note issued to the Edison firm by the L. & P. people, which the latter permitted to "go to protest," makes me wonder if the L. & P. promises to stockholders of last spring have in any way matured. Or, if you can't call them "promises" you might describe them as "intimations" of coming wealth. Said the L. & P. in one of the most enticing bits of stock-selling literature I have ever read:

LINCOLN & PARKER FILM COMPANY

(Incorporated under the Laws of the State of Massachusetts).
Executive Offices, Laboratory, Studio and Factory,
WORCESTER, MASS.

BRANCH EXCHANGES, 20 Principal Cities in the United States.

THOMAS A. EDISON.

Who perfected motion pictures has always maintained that they would eventually be used for education. All school men concede this.

THE LINCOLN & PARKER FILM COMPANY

has secured the services of Mr. Edison as consulting editor to work with some of the leading text-book writers in the United States to put motion pictures into schools.

Mr. Charles Edison, chairman of the Board of Directors of Thomas A. Edison, Inc., and other officers of that company, have declared that this company of educators has solved the problem of adapting motion pictures to school needs.

SCOPE OF BUSINESS.

The Lincoln & Parker Film Company is engaged in the business of producing motion pictures for schools, colleges, churches and homes.

For this class of films there is a nationwide, indeed, a world-wide demand.

Strangely enough, at the present time, there is no other company producing this class of films.

The Lincoln & Parker Film Company is engaged in the following work:

First: The production of "Edited Motion Pictures" for all school needs.

Second: The maintaining of a chain of exchanges in twenty principal cities in the United States.

Third: The production of the supreme degree of film quality for entertainment purposes.

Fourth: The production of portable motion picture projectors for schools, colleges, churches and homes.

The Lincoln & Parker Film Company is a combination of successful motion picture producers and experienced educators. Its directors are widely known business and bank men.

PROFITS.

The Lincoln & Parker Film Company makes no definite promises of large returns. From business already at hand it is estimated that with a chain of fully equipped exchanges, the NET EARNINGS of the company should be as follows:

Film service for schools.....	\$200,000
Film service for churches and homes.....	100,000
Film service for clubs, lodges, granges, etc.....	50,000
Travelogue releases.....	100,000
	\$450,000

The above estimate (in which each item is figured at a minimum) shows that the NET PROFIT to stockholders should be 45 per cent. annually on the \$1,000,000 worth of stock to be issued, and paid for at par. And this is but the beginning!

So, as per circular, this is but the beginning. It is not fair yet to surmise the ending. Nevertheless, it is time to ask if that \$450,000 of NET EARNINGS is nearly in! It ought to be easy to tell now if the schools will return \$200,000—net—on the year to the L. & P. coffers. Ditto for the \$100,000—also net—indicated from "churches and homes." Ditto for that half-a-hundred-thou from "clubs, lodges, granges, etc."

Comes the item described as "travelogue releases." A hundred thou (net) was expected of these. Where are they? Are they RELEASED? One never runs into them, although the usual release of this sort—the Holmes, Bray, Newman, etc.—is easily to be found. To earn that hun-

Some Educational Film Claims Considered—Hart Points the Way—Understanding the Anti Press—Whitman Opposition

dred thou the L. & P. "travelogue release" would have to be showing everywhere! But I can find it nowhere—that is, in the regular releasing channels. Where, pray, shall I look?

I ask light, too, on the "chain of exchanges in twenty principal cities of the United States." I have been in some of these "principal cities" and found no L. & P. exchange. I'd like to know a little about their location and personnel. Give names of the twenty managers and like "info." There's nothing like being posted!

And then there is the allusion to "Mr. Edison." It seems to mean Mr. Thomas A. Edison. But does it really refer to Mr. Charles Edison, who is mentioned later?

The L. & P. circular maintains that "strangely enough, at the present time, there is no other company producing this class of educational films."

Still, I have heard of Universal's Animated Weekly and Screen Magazine, the Paramount Pictograph, the Gaumont Graphic, of Earle Hammons' Educational Film Company, established almost four years ago. Pathe has been making educational pictures regularly for almost twenty years. If the L. & P. knew this it also was still.

I AM as chivalrous as the next man and a believer in woman's rights, too, but the opposition of the Los Angeles operators' union to the employment of girls as operators seems to me eminently just. I suppose that the Los A. boys are afraid that the girls will pull wages down.

I dislike the idea for the better reason that the average hot projection booth is no place for the future mothers of the nation. The war will bring women into all sorts of positions they have never held before, but I hope it will never find them in the machine booth. I know the new draft will mean new problems to house managers, but the utilization of women in such work is wrong.

The right way out seems to be indicated by Charles S. Hart, head of the film division of the Creel Committee, in a talk at the recent get-together in Chicago. Speaking of the disabled and slightly disabled soldiers who are returning from France, Hart said: "We have experienced in the history of this country, as after the Civil War, misplaced charity for the men who have been wounded. Because of gratitude and admiration they have been given money. Now, I take stand that every man who comes back wants to retain his self-respect, and he can do so only by securing employment. Each of you (meaning the assembled exhibitors) can appoint yourself a committee of one in your city to help these boys when they get back."

And that is the solution of the operator shortage problem. The work of training the returned doughboys is already under consideration by

Washington, D. C., exchange men, who have the great Walter Reed General Hospital in mind as their base of operations. In New York City the Red Cross Institute, whose business has been to fit cripples for useful trades, is getting up a course in motion picture operating instruction "to assist the large number of soldiers who come back from Europe in a more or less disabled condition."

But the Hart way points the only way. Scattered, though well-meant, effort mean little in the long run. And the task is such a big one! It must be tackled on a national scale, systematically, efficiently. "You appoint yourself for your city," said Hart, to the exhibitors from all cities; a call to do the thing nationally, to do it RIGHT.

The whole industry must be enlisted. The National Association, then, properly, should get back of the idea. A special committee would simplify matters. All training schools should be grouped and new ones formed where necessary. That will be one division of the work. The other will have in charge the actual placement of the graduated operator. This division will be the one that theaters losing their operators will query. It will be the go-between. It becomes the distributing system for the division which must needs see that sufficient men are in training. Over in England the powerful C. E. A. did this work on a big, systematic basis, and so successfully that last November the Government became responsible for all expenditures.

When the C. E. A. took over the operator training job it was not by way of reflection on the efforts of Captain Paul Kimberley and others in England, who had made great successes working individually. Similarly, the concentration of American effort will be recognized as "for the best." The time for such a movement is undoubtedly now, before the shortage problem becomes too serious. The men for the supervising work will plan more efficiently if they are not compelled to it under pressure; and that means this is the time to begin.

Incidentally, America's rulers of to-morrow are those soldiers in Europe TO-DAY.

WHAT a chance to put the American exhibitor "in right" in his native land for years beyond count!

THE New York Times, which has always been antagonistic to motion pictures, has now become antagonistic to the Wilson aim to treat with Austria—beaten!

Ida Husted Harper once wrote the Times: "Your long fight against equal pay for the teachers in the public schools and against every measure to improve the position of women is not forgotten, and never will be. The people at large know perfectly that the Times is a corporation-controlled newspaper, and they have understood

the influence behind its opposition to woman suffrage." She wrote to the Globe that "we are very glad to have the Globe call public attention to the power behind its (the Times) throne. The enfranchisement of women has had two implacable enemies—liquor interests and corporate interests."

Now, it is not news to the Old Exhibitor that Big Money has feared the screen for the unvarnished truths it can and does depict.

Then there is Brisbane. I will never forget how he shocked the diners at a motion picture banquet, at which he was an invited guest, by saying that the screen would never interest people with brains. At the moment of writing, it is charged that Brisbane's personal organ (not Mr. Hearst's property, as far as I can learn) was financed with brewers' gold. "The liquor interests and the corporate interests"—the motives for newspaper attacks on the movies are plain enough for anyone to grasp.

DESPITE the fact that anti-Whitman politicians posing as disinterested motion picture men have told the New York industry that the Governor could easily have ignored up-State demands when the Sunday Opening bill was up, the Democrats seem to consider "up-State" so important that they have shifted State headquarters from Manhattan to Utica—which is rather up-State!

Where do these movie politicians get off now? Mr. Whitman's opposition itself concedes the necessity of bowing to up-State opinion. Is this performance likely to make the clear-headed exhibitor think that Mr. Smith, if elected Governor, would defy up-State opinion to aid a measure that "up-State was solid against?"

I still hold that the way to secure Sunday opening for clean film diversion in New York State is to educate the people of antagonistic sections to the necessity of it.

I showed that we had the means in the films themselves, and suggested a type of story that would do the work. No Governor would stand up against the pro-opening sentiment that would be engendered by such a campaign!

President Sidney S. Cohen, of the Motion Picture Exhibitors' League, of New York State, disposed of the idea of an anti-Whitman state body when he said emphatically: "An article leads one to suppose that motion picture interests had organized 'The Alfred E. Smith Exhibitors' League of the State of New York.' As president of the Motion Picture Exhibitors' League of the State of New York I wish to deny this statement, as no such arrangement has been effected in any way."

I am positive that with the many thousands who draw their livelihood from the motion pictures in New York State Governor Whitman is as popular as on the day he dealt a death blow to the groomers of censorship throughout the nation by vetoing their bill in the Empire State. With reason, State censorship hasn't "had a chance" since!

The Old Exhibitor refuses to take "The Alfred E. Smith Exhibitors' League of the State of New York" or the Alfred E. Smith candidacy as a whole very seriously.



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Directed by **FREDERIC THOMSON**

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The other eight to be released
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Dec. 30, 1918	June 16, 1919
Feb. 10, 1919	July 21, 1919
March 24, 1919	Aug. 18, 1919

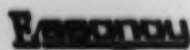


PLAY A TRUMP AND WIN!

Samuel Faulkner, of the Franklin Amusement Corporation, Oakland, California, in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring **CHARLIE CHAPLIN** in 'TRIPLE TROUBLE,' showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

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George Kleine System
Distributors

George K. Spoor, President



NELL SHIPMAN

GEO. A. STILWELL

Care **DRAMATIC MIRROR**

(Continued from page 519)

Famous Players-Lasky in South America

After an absence of three months, John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has returned to New York from South America, where he completed arrangements for the distribution of Paramount and Arcraft pictures in Chile, Peru and Bolivia. Headquarters for the new distributing company, known as the South Pacific Paramount Company, have been established at Estado 250, Santiago, Chile. Here the entire floor of a large building has been fitted out with all modern appliances used in the conduct of a big film distributing business.

PERSONALS

BURTON HOLMES of Travelogue fame has just landed from France. He begins his Travelogue season early in November, his series of five subjects to be the results of his recent travels in England, France and Italy. These Travelogues will be devoted to following our own soldiers from America to the front, with a view to telling the American people how our boys are transported, fed and cared for and how they are welcomed by their fellow allies over seas.

FRANK GRIFFIN, well known comedy director, associated with Lubin and later with Keystone and Sennet for many years, is now with the L-Ko. He has just completed his first picture with the L-Ko, entitled "The Chef."

HARRY C. KLEINDIENST is one of the recent additions to the staff which B. A. Rolfe has gathered about him at the Yonkers studio where he is producing the great Houdini serial. Mr. Kleindienst is well known in the cinema world for his long association with its financial end.

LEE A. OCHS, vice-president of United Picture Theaters of America, Inc., who is on an extended tour and in the interests of that organization, has completed his survey of conditions in Los Angeles, and has proceeded to San Francisco.

J. G. CONNERS, formerly manager of the Indianapolis branch of the Mutual Film Corporation, has gone to Washington where he will work in the film department of the Committee on Public Information.

CARL LAEMMLE has gone to the Coast, and will remain there six weeks, and at Universal City will take up the matter of some stars' lapsing contracts. Harry Cohn is with him.

JAMES SHELDON, president of the Mutual Film Company, will hereafter reside in New York, having brought his family here from Chicago, where he had been spending most of his time. He still clings to the Windy City, and is loth to claim full residence here.

EARL HUDSON is now located at the New York offices of the First National Exhibitors' Circuit, having been appointed its director of publicity.

WILLIAM C. DE MILLE, director, scenarioist and dramatist, is to relinquish the megaphone for a time to write an original story for Lila Lee, youngest of the Paramount stars.

DRAMATIC MIRROR

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the rage.



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ARVID E. GILLSTROM

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JANE AND KATHERINE LEE

Assisted by **BEN BERK**

FOX FILMS

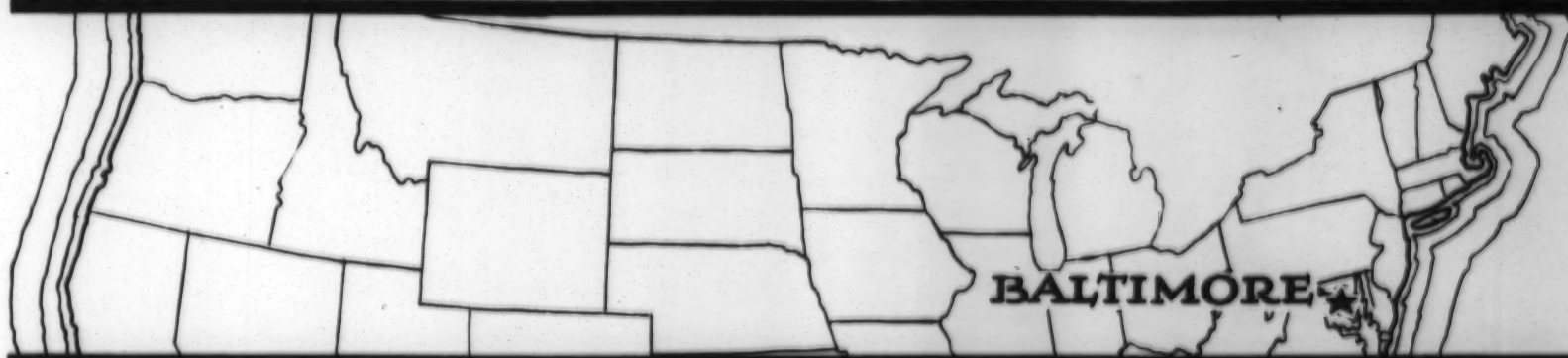
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DIRECTOR

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D.W. GRIFFITH'S



"The Great Love" in Baltimore

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NAME your city, be it the largest or the smallest in America, and we will show you that D. W. Griffith's "The Great Love" has either broken records there already or is destined to do so in the future. Managers from all over the country report record attendance, and this during the hottest weeks of the summer.

"The Great Love" had its Baltimore premiere at the Parkway Theatre, managed by Bernard Depkin, Jr. Here is his statement:

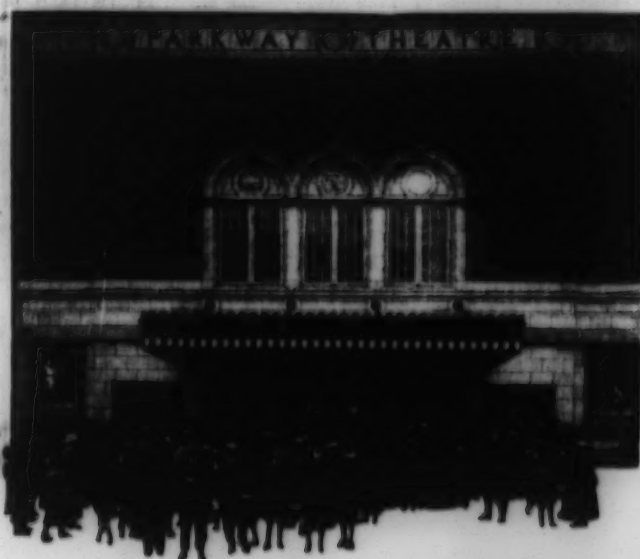
"After breaking attendance records at the Parkway Theatre for six days, 'The Great Love' is now on its second week at our Wizard Theatre, playing to biggest crowds in the history of this house. A wonderfully produced picture, twenty-five per cent enhanced by the superb music score. We are trying today to arrange to hold it over for a third week."

That's the way you'll talk after you have shown it—they all do. When will that be?

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ADOLPH ZUKOR Pres. JAMES L. LASKY, Jr. Pres. CHAS. B. HILL Pres. JAMES
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THE Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

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Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

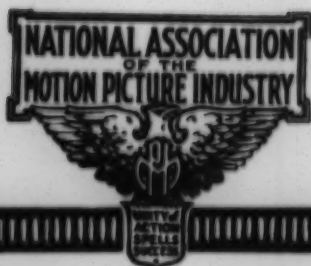
Every exhibitor must do all these things. It is his patriotic duty to do them.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

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Earle Williams.....V	Emily Stevens.....M
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Dorothy Dalton....FP	Goldwyn All Star
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DATES AHEAD

DRAMATIC

Adams, Maude (Charles Frohman, Inc.): Norfolk, Va., 1-2, Newport News 3, Richmond 4-5.
Charley's Aunt (Miller and Risser): Goldsboro, N. C., Sept. 30, Wilmington, N. C., Oct. 1-2, Hamlet 4, Darlington, S. C., 5, Sumpter.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Little Teacher (Cohan and Harris): Wilmington, Del., Sept. 30-Oct. 5.
Little Teacher (Cohan and Harris): San Francisco, Sept. 30-Oct. 12.
Mantell, Robert: Providence 30-Oct. 5.
Sunny South: Mamora, Ont., Can., 1, Havelock 2, Norwood 3, Lakefield 4, Hastings 5.
Tailor-Made Man (Cohan and Harris): Syracuse, N. Y., 1-2, Rochester 3-5.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.

MUSICAL COMEDY

Flo Flo (John Cort): Utica, N. Y., 1-2, Owego 3-4, Corning 5.
Girl He Left Behind (National Producing Co.): Indianapolis 29-Oct. 5.
Going Up (Cohan and Harris): Crookton 1, Fargo, N. D., 2, Aberdeen 3, Jamestown 4, Bismarck 5.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Kiss Burglar (Coutts and Tennis): Montreal, Can., Sept. 30-Oct. 5.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.
When Dreams Come True (Coutts and Tennis): Camp Dix, Wrightstown, N. J., 1-2, Camp Meade, Md., 3-6.

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Akron: Colonial Theater.
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Lexington Park Theater.
Bridgewater: Lyric Theater.
Brooklyn: Hathaway's Theater.

Brooklyn: Fifth Avenue Theater.
Butler: Majestic Theater.
Chicago: Avenue Theater.
Great Northern Theater.
Cleveland: Grand Theater.
Columbus: Grand Theater.
Dallas: Cycle Park Theater.
Dayton: Lyric Theater.
Denver: Denham Theater.
Des Moines: Princess Theater.
Duluth: Lyceum Theater.
Edmonton: Orpheum Theater.
Halifax: Academy Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater.
Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
Holyoke: Holyoke Theater.
Jamestown: Samuels Opera House Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater.
Lincoln: Lyric Theater.
Los Angeles: Morosco Theater.
Lynn: Central Square Theater.
Milwaukee: Shubert Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
New Bedford: New Bedford Theater.
New Haven: Poli Theater.
New York City: Lafayette Theater.
Dixon's Third Avenue Theater.
Oakland: McDonough Theater.
Ye Liberty Theater.
Paterson: Lyceum Theater.
Perth Amboy: City Theater.
Providence: Keith's Theater.
Rochester: Lyceum Theater.
Salem: Empire Theater.
St. Paul: Shubert Theater.
Saginaw: Jeffers Theater.
San Diego: Strand Theater.
Gaiety Theater (Musical).
San Francisco: Majestic Theater.
Washington: Howard Theater.
Waterbury: Poli Theater.
Wilkes-Barre: Poli Theater.
Winnipeg: Winnipeg Theater.
Youngstown: Idora Park Theater.

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THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 28

Theater	Play	Date of Production	No. of Times
Astor	Keep Her Smiling (Tully)	Aug. 5	72
Belasco	Daddies (David Belasco)	Sept. 5	28
Bijou	Sleeping Orders (Williams)	Oct. 5	2
Booth	Watch Your Neighbor (Morosco)	Sept. 2	32
Broadhurst	Maytime (Shubert)	Aug. 16, '17	478
Casino	The Maid of the Mountain (Elliott, Comstock & Gost)	Sept. 11	29
Central	Forever After (Brady)	Sept. 9	32
Century	Sinbad (Shubert)	Sept. 2	42
Geo. M. Cohan	Head Over Heels (Savage)	Aug. 29	45
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	55
Comedy	An Ideal Husband (Williams)	Sept. 16	24
Cort	Fiddlers Three (Cort)	Sept. 3	31
Criterion	The Awakening (Brennon)	Sept. 30	8
Eltinge	Under Orders (Woods)	Aug. 20	47
Empire	The Saving Grace (Frohman)	Sept. 30	8
44th Street	Hearts of the World Film (Griffith)	April 5	392
48th Street	The Woman on the Index (Broadhurst)	Aug. 29	45
Fulton	Over Here (Bailey & Smith)	Sept. 10	31
Gaiety	Lightnin' (Smith & Golden)	Aug. 26	49
Globe	Penrod (H & E and Tyler)	Sept. 2	32
Harris	Some Night (Klaw)	Sept. 16	24
Hippodrome	Everything (Dillingham)	Aug. 22	65
Hudson	Friendly Enemies (Woods)	July 22	88
Knickerbocker	Someone in the House (Tyler)	Sept. 4	29
Liberty	Going Up (Cohan & Harris)	Dec. 25, '17	343
Lyceum	Humpty-Dumpty (Frohman)	Sept. 16	24
Lyric	The Unknown Purple (West)	Sept. 14	25
Maxine Elliott's	Tea for Three (Selwyn)	Sept. 19	18
Morosco	The Walk-Offs (Morosco)	Sept. 17	23
New Amsterdam	The Girl Behind the Gun (K & E)	Sept. 16	24
Playhouse	She Walked in Her Sleep (Broadhurst)	Aug. 12	64
Plymouth	Redemption (Hyshima)	Oct. 1	7
Republic	Where Poppies Bloom (Woods)	Aug. 26	40
Shubert	San Carlo Grand Opera Co. (Gallo)	Sept. 2	32
Winter Garden	Passing Show of 1918 (Shubert)	July 25	98

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VAUDEVILLE

(Continued from page 510)

cap clowning to be so easily "riden" by jesters at the tables.

McIntyre and Heath are working on a new play for themselves, dealing with the darkey under the draft. One act will be in the South, another in a cantonment and the other two abroad.

Heath will be the bellicose, "wise-cracking coon," while McIntyre will essay the role of a timid, pussy-footed black who doesn't know what it is all about.

Their present vaudeville tour is prosperous to an amazing degree, their vintage sketches going better than ever, which is to be explained by the fact that both men are consummate artists.

Joe Jefferson used to say that McIntyre and Heath were among the greatest actors this country ever produced. Had they worked in white face, theaters would have been named after them.

Star Bill at Cleveland Hip

A preponderance of headline attractions distinguished the bill at Keith's Hippodrome. Leon Errol in his comedy sketch, "The New Guest," divided honors with Adele Rowland, who sang a repertoire of familiar and new songs.

Other numbers on the bill were Harry Green and company in their sketch, "The Cherry Tree"; Minnie and Jimmie Allen, assisted by Billy Montgomery and George Perry, in a one-act farce entitled "The Newlyweds"; A. Robins, in his musical novelty, and Leo Zarrell and company.

"Only Girl" at Davis, Pittsburgh

"The Only Girl" was the headliner at the Davis, Pittsburgh. It is a farce comedy by Henry Blossom and Victor Herbert. Lillian Crossmen and Frank Warrington were conspicuous in the cast, and Thomas Burton did a clever bit of acting.

In "Their Wedding Day" Arthur Pickens and his company had a delightful vehicle.

Frances Kennedy, a brilliant singer, won applause with "Smile," and "Born Right in 'Em," as well as a number of Irish songs.

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FOR THE STAGE
MAKE-UP

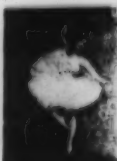
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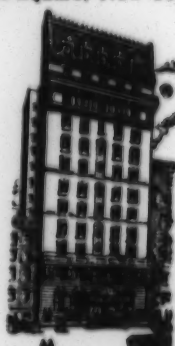
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